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ABSTRACT

This curriculum guide for elementary art education is divided into 21 parts. Following a preface and acknowledgements, the philosophy, framework, goals, and objectives of the art curriculum for Frederick County (Maryland) are outlined. Grade level course overviews and scope and sequence for art education in grades 1-5 are then presented. An excerpt from Edmund Feldman's "Varieties of Visual Expression" describes aesthetic expression, general characteristics of child development are presented for grades 1-5, and a note to educators describes the role of art in elementary education and presents possibilities for an interdisciplinary approach to art activities. Design terms are defined, and design concepts are listed by grade level. The remainder of the handbook contains models for incorporating art education into the various disciplines at the elementary level. In the section on social studies, guidelines are offered for studying the arts of Africa, Alaska, Asia, Black Americans, Central America, early America and Europe, Hawaii, Colonial Maryland, the Middle East, Native Americans, and South America. For each type of art, styles, media and skills, special terms, slides, and references are outlined. Remaining sections discuss art education and language arts, math, science, holidays, seasons, gifted and talented education, as well as art room environment, safety, and equipment. Resources and a bibliography conclude the handbook. (LP)

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ELEMENTARY ART EDUCATION GUIDE

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FREDERICK COUNTY PUBLIC SCHOOLS
Frederick, Maryland
1983

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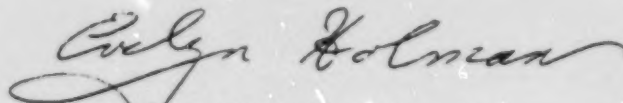
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Art Education As A Necessity

From the day of birth the mind is being stocked with images-visual auditory, tactile, kinesthetic, olfactory--and associations with words and things. Children with impoverished imagic stores will not read; they will simply decode mechanical messages.

The "imagic stores" Broudy references in his article "Arts Education: Necessary or Just Nice?" recognizes the arts as part of our very ability to see and know the world around us. Words bring images, thoughts bring images, and feelings bring images; without the arts, our ability to express and store experiences or images is diminished. Expression and communication through the visual arts allow each of us, as well as our civilization, to show the quality of life. It is incumbent upon us to educate and expose each child to that special communication called art.

We hope the activities in this course of study will come alive under the able direction of our teachers and will allow students to tap that part of our world that brings image and thought into tangible expression.



Evelyn B. Holman
Executive Director of Curriculum &
Instructional Services

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After one year of observations and evaluations of the 1975 edition of the Elementary Art Program Guide, the work of rewriting our new guide began. It has been a useful endeavor. I thank each art instructor and principal for his/her assistance and suggestions.

Carol Fogler, Coordinator for Gifted and Talented Programs, edited and developed the continuity of the many units and sections.

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I wish to thank all of the above for their untiring work to help make our new elementary art guide a reality in 1983.

Carroll H. Kelme, Jr.
Carroll H. Kelme, Jr.
Art Education Curriculum Specialist

NOTE TO EDUCATORS

The Assistant Executive Director of the National Art Education Association concludes that -

Childhood is a natural period of creativity. If children had their way, they'd probably rather be drawing in wet cement or with chalk on sidewalks, painting on walls, drawing figures on dirty windshields, or sculpting with a pile of rocks. Of course, this isn't possible all of the time; but it is possible to lead a child to be more critical of his or her surroundings through artistic expression.

Children's enjoyment of their own artistic creations provides a positive climate for developing an appreciation of the art works of the past and present. As children become more aware of artists and designers and their contributions to our way of life, they come to recognize art as a functional element of everyday living. The desire to do things with one's hands, to be creative and to find a means for self-expression is characteristic of human endeavor. The art program should be a balanced one with an equal amount of two and three dimensional art activities.

Children of elementary school age must also be given opportunities to function in an activity centered art program that reflects their general school program. This humanities art program emphasizes the interrelations of art with other subjects. Our culture is based on the elements of social studies, language, science, mathematics, art, music, dance, poetry and drama, all functioning in unity.

The relationship between art and social studies is an especially close one. By developing and designing art activities that emphasize the arts of our many local and foreign cultures, the children can learn through hands on projects many cultural art skills. By keeping the program art-centered, the children can view and discuss through slides, filmstrips and artifacts, the art of many countries. This can then be followed by art projects that simulate a nationality's art styles or skills. For example, one can't help but learn more about life in Colonial America when constructing a braided rug, hand dipping candles, making a corn husk doll, weaving or decorating wrapping paper with potato prints.

Often, the question is asked, what about the basics and art? Yes, they do assist each other when a viable art program is in the school. Art teachers have a fine opportunity to reinforce the basic skills of reading, writing and arithmetic. Art experiences that teach tactile and visual modes increase curiosity and vocabulary and promote better understanding of reading material. Also, puppets provide many worthwhile activities to encourage reading and storytelling. A new adventure today is the advent of young film makers in the elementary classroom. By developing story, animation and filming, children become more aware of content. Through the dramatization of stories, articulation and self-concept can also be improved.

A program that can show the many similarities between science and art materials is just as essential. Nature itself provides much subject matter for the artist. Many past scientific theories can be explored and have been explored in the name of science and art. Artists of the past used scientific theories to develop their own art. One example is the scientific nature of the spiral and its evolvment in nature and art from visual copying to architectural design.

Math, as science, has many concepts which lend themselves to art. Divisions in art compositions, op-art theories, mobile theories and others afford many opportunities for projects.

Art experiences can also be designed to help children improve many fine and gross motor skills while completing art skills.

The total art education program will be at its best, as long as administrators, teachers and parents understand the value of the arts in our human experience.

Our Cro-Magnon ancestors may have started to paint and sculpt as a way of coping with expanded knowledge and growing population.

John E. Pfeiffer - 1983

FREDERICK COUNTY ELEMENTARY ART EDUCATION MODEL

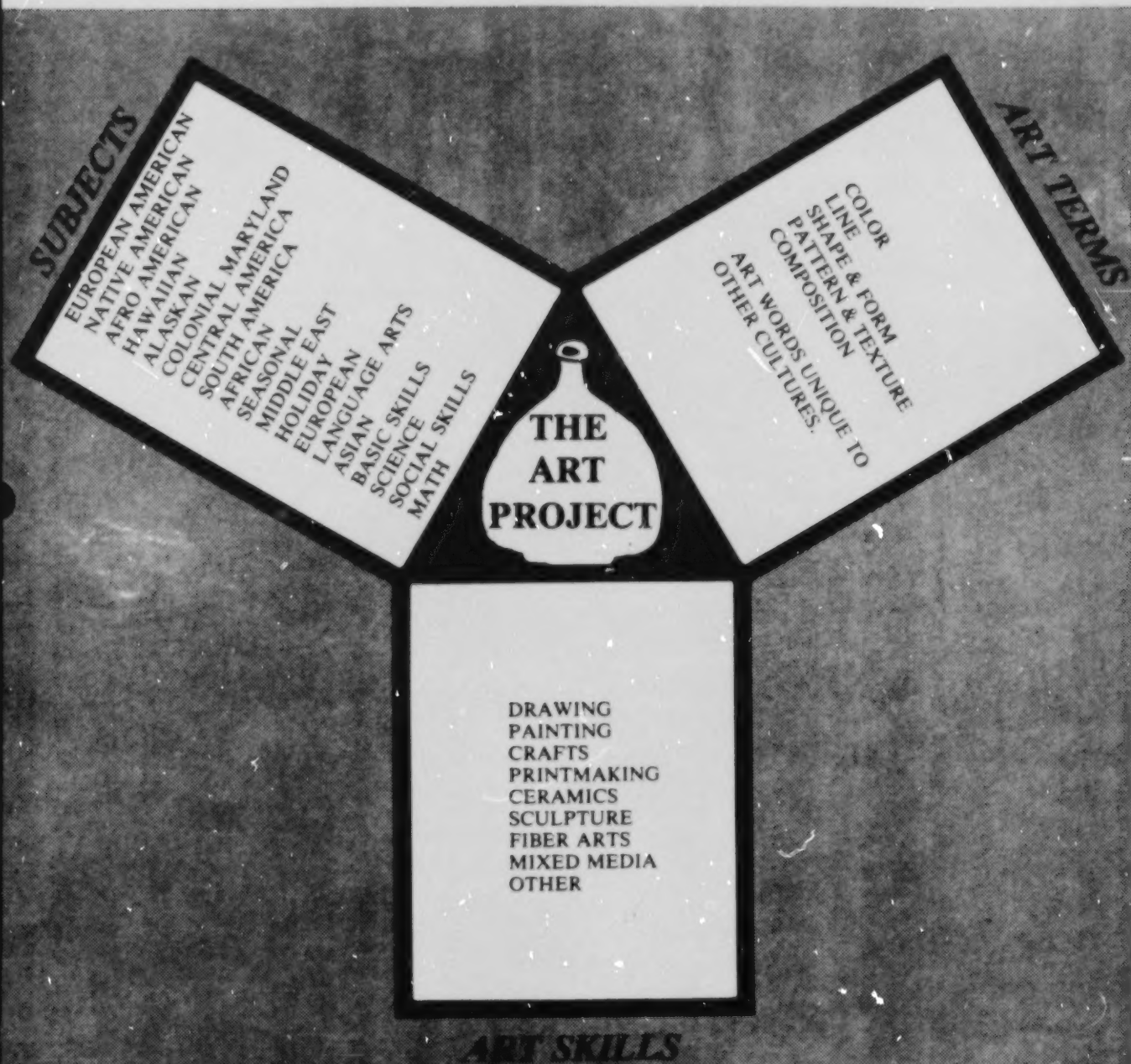


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ART CURRICULUM FRAMEWORK

PHILOSOPHY

The visual arts have been an important dimension of every culture in the history of the world. The buildings we live and work in, the artifacts we use in daily life, our fashions and our entertainments, all depend upon the heritage and continuing emergence of art in contemporary society. The visual arts provide communication of ideas and a broad range of human feelings and emotions. They shape the visual environment through architecture, urban planning, and industrial design as well as express the deepest yearnings and emotions of our species for human camaraderie, social and political justice, and beauty.

The mission of a comprehensive art education program is to provide students opportunities:

- . To develop, through the visual arts, the ability to perceive and respond to ideas, experiences, and the environment;
- . To develop an understanding of the visual arts as a basic aspect of history and human experience;
- . To develop and organize knowledge and ideas for expression in the production of art; and
- . To develop the ability to identify, analyze, and apply criteria for making visual aesthetic judgments.

The goals of this mission are not hierarchical, they cannot be ordered and prioritized. They are interdependent and mutually supportive. A comprehensive art education program selects an array of objectives and activities from each goal area and provides students a balanced, total experience. Art is fundamental to the human experience, to the contemporary world in which students

will create their lives. A quality education requires that the elements of art -- the skills, concepts, and values through which the visual world is fabricated, understood, and appreciated -- be included in the school curriculum. Every student needs and is entitled to an art education.

Art education serves many of the purposes of schooling including that of contributing to the education of the whole person, the student who is prepared to live a competent and fulfilling life in society. Because pictorial imagery is at the root of language and is itself a rich source of meaning, art education furthers the cause of literacy in school programs. Students who learn to "read" the visual environment through art education are better able to cope with the confusing barrage of images in modern life, including those of television and advertising. Art is therefore a powerful and ubiquitous tool of communication, one which is indispensable to the efficient functioning of our students' lives and their futures. Furthermore, art helps us understand in the most vivid way what values exist and how they are transmitted in a culture, our own as well as others, both those of the present and of the past.

There is also increasing evidence that the study and practice of art serves to facilitate the growth of a host of important skills in general education, including cognition, critical analysis, and psychomotor development. Art education provides experiences which aid intellectual, social, physical, ethical, and aesthetic maturation. In the process of making, understanding, appreciating art and the visual heritage, the student also grows in his or her creative capacities and learns to derive aesthetic satisfaction from the richness and complexity of the images of art.

Art provides growth and life-enhancement for students at every level. Such experiences of art in the educational setting should be identified, structured and sequenced as are other areas of the school curriculum, directed towards specific significant learnings. Art meets the needs of the younger child in providing a vehicle for communication of images of self, family, home and neighborhood. It helps the adolescent cope with the fast moving and often enigmatic visual images of the adult world. For the teenager and young adult it opens new areas for personal, social, and cultural exploration and enlightenment and self-fulfillment. For some students education in art may even lead to life-long pursuits either avocationally or in the career setting.

Finally, in a world increasingly bound by interdependence, art helps reveal the ideas, values, and interests of others. It is a reflection of both that which we have in common and that which makes us different from those with whom we must reach understandings for mutual survival. Through art students can learn tolerance, respect, and concern for the beliefs, attitudes, and values of other people both in historical and in present time. What art teaches us about making this a better world is impressive and wondrous. Therefore we need to be on with the task of structuring it so it will happen for all children.

ART CURRICULUM FRAMEWORK
GOALS, SUBGOALS, AND EXPECTANCIES

GOAL I: TO DEVELOP, THROUGH THE VISUAL ARTS, THE ABILITY TO PERCEIVE AND RESPOND TO IDEAS, EXPERIENCES, AND THE ENVIRONMENT.

Rationale

Our senses are the major intermediaries between the external world of objects and events and the internal world of perceptions, thoughts and feelings which we all experience. Through vision most human beings acquire vital information about the environment. Our interaction with the world, while not solely dependent upon the sense of sight, depends so enormously upon visual processing that our general competence to function may be said to be ultimately linked to how well we perceive and how we react to such stimuli.

Experiences in the visual arts develop and strengthen the ability to perceive, discriminate, interpret, and evaluate visual form. These operations are critical to literacy and thinking and responding to the world. By becoming familiar with the variety, uses, and meanings of art the student grows more knowledgeable about human communication and those forms of expression which permeate our daily lives: the way we shape our space and pattern our environment, our re-creation of forms from nature, the uses of symbols and subtle discriminators of human thought and idea. Through the development of the ability to perceive and respond in the visual arts, we gain our grounding for understanding and surviving well in the world.

GOAL 1: TO DEVELOP, THROUGH THE VISUAL ARTS, THE ABILITY TO PERCEIVE AND RESPOND TO IDEAS, EXPERIENCES, AND THE ENVIRONMENT.

A. Develop an awareness that visual form and other phenomena affect perception.

L1. Become aware of the variety and richness of natural and manmade visual forms and phenomena.

B. Develop an understanding of how visual art is created as a response to images, forms, and experience.

L1. Become aware that art represents what people see, know, imagine and feel.

C. Develop comprehension of design concepts in works of art and in the environment.

L1. Become aware of the "language" of visual form and those elements and design concepts which can be perceived.

GOAL II: TO DEVELOP AN UNDERSTANDING OF THE VISUAL ARTS AS A BASIC ASPECT OF HISTORY AND HUMAN EXPERIENCE.

Rationale

Art links people and societies across vast reaches of time and space. Every civilization, every variety of the human species has conceived, produced, and cherished its own forms of visual art. The commonality of art is one of the great threads of human experience which winds its own way through all cultures at every moment of historical time. The need to create visual form and to express the simplest as well as the most profound ideas, values, and feelings of the human mind and spirit is deeply embedded in all peoples.

Through study of the art of other cultures as well as our own, the student acquires knowledge and insight about the heritage of those societies from which our own is derived or with which we co-exist. Political, social, economic, cultural, and ethical dimensions of history and contemporary life make themselves evident and concrete through perception, study, and experience of the art of individuals and of societies, both those near to us as well as those which are distant and strange. Through art we learn how universal are the instincts and needs which are satisfied through such forms as architecture, painting, sculpture, ceramics, jewelry, printmaking, and fashion. We learn how art is a vehicle for interpreting and integrating the human experience, and the role which artists play in performing these tasks.

GOAL II: TO DEVELOP AN UNDERSTANDING OF THE VISUAL ARTS AS A BASIC ASPECT OF HISTORY AND HUMAN EXPERIENCE.

A. Develop the ability to recognize the visual arts as forms of cultural expression.

11. Become aware of the ways in which works of art express ideas about self, other people, places and events.

B. Develop an understanding of the relationships among works of art, individuals, and societies in which they are created.

11. Become aware of ways that people use art for purposes in the community, including communication, embellishment, fantasy, propaganda, and other ends.

C. Develop an understanding and appreciation of the diversity and idiosyncratic quality of individual artistic expression.

11. Become aware of the ways in which artists stylize or otherwise put their unique stamp on their art.

D. Develop a comprehension of how the visual arts interrelate with other forms of human creativity, such as the humanities and the sciences.

11. Become aware of the role of the visual arts in developing and enhancing the skills required for study in other areas.

GOAL III: TO DEVELOP AND ORGANIZE KNOWLEDGE AND IDEAS FOR EXPRESSION IN THE PRODUCTION OF ART.

Rationale

The experience of art, in order to be complete, must involve a firsthand opportunity to experiment and acquire skills in the production of forms through the use of media, tools, and techniques. This creative involvement is a complex activity consisting of psychomotor movement, mental processes utilizing knowledge and intuition, and the application of imagination and energy which flows from an inherent need of human beings to create new forms. By transforming raw materials into personal and unique expressions the student also creates individual, cultural, and universal meaning.

By learning the appropriate technical and artistic use of materials, tools, and processes the student gains the ability to be self-sufficient in his or her communication of ideas and values, and to "speak" and be literate in the powerful human language of imagery. Furthermore, the student can experience first-hand the satisfactions of fulfilling the urge for self-expression and personal definition which is in every human being. Through working as artists we become sensitive to the limitless possibilities for visual interpretation of human ideas and feelings.

GOAL III: TO DEVELOP AND ORGANIZE KNOWLEDGE AND IDEAS FOR EXPRESSION IN
THE PRODUCTION OF ART.

A. Develop coordination and skills for using art tools, materials,
and techniques.

L1. Become aware of the kinesthetic experiences and
manipulations which are a part of making art.

B. Develop the ability to create visual images.

L1. Become aware of the visual effects generated by
manipulating and experimenting with art materials.

C. Develop the ability to utilize design concepts for visual
expression.

L1. Become aware of the use of art elements in giving a
composition a sense of structure and unity.

D. Develop an understanding of health and safety rules in the
art classroom.

L1. Become aware of health and safety hazards in the use
of tools, materials, and techniques.

GOAL IV: TO DEVELOP THE ABILITY TO IDENTIFY, ANALYZE, AND APPLY CRITERIA FOR MAKING VISUAL AESTHETIC JUDGMENTS.

Rationale

In addition to producing art and understanding its contributions to human life and society, students should understand and learn to assess the aesthetic value of the works which they create as well as those created by others. Developing the capacity to evaluate works of art is both an exercise in judgment and discrimination and a necessary step in determining its meaning and import. Such aesthetic decisionmaking also helps us understand the considerations which lead to our preferences in architecture, clothing, and industrial artifacts—all of the visual aspects of the environments we create or adapt.

The application of specific and systematic criteria also aids the student in coming to terms with his or her own art work. Personal and artistic growth depends upon honest and useful self-examination and the reaction and critique of others. By developing the ability to identify, analyze, and apply criteria for making visual aesthetic judgments the learner becomes a more effective and informed viewer and producer of art.

GOAL IV: TO DEVELOP THE ABILITY TO IDENTIFY, ANALYZE, AND APPLY CRITERIA
FOR MAKING VISUAL AESTHETIC JUDGMENTS.

- A. Develop an understanding of the aesthetic qualities which exist in both natural and human-made environments.

- L1. Become aware of the feelings and satisfactions generated by the visual character of the environment.

- B. Develop the skills and sensitivity to apply aesthetic criteria to works of art.

- L1. Become aware of differences and similarities in the aesthetic character of works of art.

- C. Develop the ability to identify, describe, apply and communicate personal criteria for assessing one's own work.

- L1. Become aware of the latitude with which one may develop, and utilize personal aesthetic criteria.

FREDERICK COUNTY ART EDUCATION MODEL GRADE LEVEL COURSE OVERVIEWS, 1-12

1st Grade

The art program for the first grade focuses on basic art concepts and skills. Projects are designed to develop fine and gross motor skills. Design elements are introduced through color, line, shape, form, pattern and texture. This study provides an opportunity for the student to perceive and respond through all five senses. The first grader will come in contact with a variety of materials and processes.

Through related art experiences, the first grader will develop art skills that enhance competence in other areas of learning.

The first grader will:

- . develop a better understanding of self, family and other cultures
- . identify the properties of natural and man-made forms
- . reinforce communication skills
- . recognize and use order, shape and form
- . develop self-confidence and responsibility

2nd Grade

The art program for the second grade focuses on applied art concepts and skills. Motor skills and eye-hand coordination are improved through the use of a variety of media and techniques. To build upon color, line, shape, form, pattern, and texture, composition is introduced. Through the use of the five senses a student's perceptual and responsive abilities become more aesthetically attained. The student's ability to use a wide variety of art media is demonstrated.

Through related art experiences the second grader will develop art skills that enhance competence in other areas of learning.

The second grader will:

- . develop a better understanding of neighborhood, community, occupations and native Americans
- . become familiar with biological and botanical forms

- . use art forms as a means of verbal and visual communication
- . recognize and use order, shape, form and balance
- . work well with others, express personal preference and accept responsibility

3rd Grade

In the third year of the art program, students will improve fine and gross motor skills and eye-hand coordination by gained manipulative abilities. The study of design is continued through concepts of color, line, shape, form, pattern, texture and composition. This will improve the perception/response through the five senses. The student will experience a wide variety of art medium and will demonstrate more advanced skills by conscious planning of his/her work. Such concepts and experiences will aid the student in making aesthetic judgments and evaluations.

Through related art experiences the third grader will develop art skills that enhance competence in other areas of learning.

The third grader will:

- . identify and experience characteristic art of the culture and environment in the Congo region and other geological regions
- . usually depict natural or man-made forms of the land, sea or space environments
- . apply problem solving techniques using pattern, composition, color, shape and form
- . assimilate the comprehension and interpretation of oral and written communications into visual expression
- . gain self confidence, responsibility, individual expressions and evaluative skills

4th Grade

The art program for the fourth grade will develop skills through use of art elements as they apply to America's heritage. Art expression reflects personal

as well as social influences. Perception of environments and individual relationships within students become more acute. The recognition, interplay, and expanded use of color, shape, form, line, and art media show increased discrimination. The introduction of aesthetic concepts is enhanced through more complex processes and equipment with emphasis on care and safety.

The fourth grader will:

- . be aware of our national heritage by studying exploration, colonization, Maryland (past and present) and the contributions of Hispanic and Black Americans
- . become familiar with the effects of environmental factors on plants and animals
- . communicate ideas through individual and social interpretations of verbal and visual symbols
- . recognize, understand and incorporate size and proportion in art experiences
- . express him/herself with confidence individually or within a group

5th Grade

The art program for the fifth grade emphasizes that art is a form of visual communication which reflects social as well as personal concerns. It is designed to increase the student's ability to organize art concepts into visual forms. Through this program the student will demonstrate advanced skills in the use of selected tools and techniques. The students will be able to demonstrate an awareness of the aesthetic qualities in the total environment and make aesthetic judgments.

Through related art experiences the fifth grader will develop art skills that enhance competence in other areas of learning.

The fifth grader will:

- . explore subject matter for art which is related to past revolutionary American history

- . recognize and integrate natural forces and formations
- . collect, assimilate and incorporate ideas and information
- . develop a consciousness of spatial relationship
- . develop the ability to function in a group in order to achieve a common goal



FREDERICK COUNTY ELEMENTARY ART EDUCATION SCOPE AND SEQUENCE

	GRADE 1	GRADE 2	GRADE 3	GRADE 4	GRADE 5
DESIGN TERMS 	A. COLOR 1. Primary 2. Secondary 3. Warm-Cool 4. Transparent 5. Opaque B. LINE 1. Thick-Thin 2. Dotted-Dashed 3. Zig-Zag 4. Curved 5. Straight C. SHAPE AND FORM 1. Geometric 2. Overlapping 3. 2D and 3D D. PATTERN AND TEXTURE 1. Repetition	A. COLOR 1. Primary 2. Secondary 3. Warm-Cool 4. Transparent 5. Opaque 6. Black, White and Brown 7. Complementary 8. Value-Monochromatic B. LINE 1. Thick-Thin 2. Dotted-Dashed 3. Zig-Zag 4. Curved 5. Straight C. SHAPE AND FORM 1. Geometric 2. Overlapping 3. 2D and 3D 4. Organic D. PATTERN AND TEXTURE 1. Repetition E. COMPOSITION 1. Balance (a) Formal/Symmetrical (b) Informal/Asymmetrical	A. COLOR 1. Primary 2. Secondary 3. Warm-Cool 4. Transparent 5. Opaque 6. Black, White and Brown 7. Complementary 8. Value-Monochromatic B. LINE 1. Thick-Thin 2. Dotted-Dashed 3. Zig-Zag 4. Curved 5. Straight 6. Horizontal 7. Vertical 8. Diagonal C. SHAPE AND FORM 1. Geometric 2. Overlapping 3. 2D and 3D D. PATTERN AND TEXTURE 1. Repetition E. COMPOSITION 1. Balance (a) Formal/Symmetrical (b) Informal/Asymmetrical 2. Focal Point	A. COLOR 1. Primary 2. Secondary 3. Warm-Cool 4. Transparent 5. Opaque 6. Black, White and Brown 7. Complementary 8. Value-Monochromatic 9. Tertiary 10. Hue B. LINE 1. Thick-Thin 2. Dotted-Dashed 3. Zig-Zag 4. Curved 5. Straight 6. Horizontal 7. Vertical 8. Diagonal 9. Parallel 10. Perspective C. SHAPE AND FORM 1. Geometric 2. Overlapping 3. 2D and 3D 4. Organic 5. Positive/Negative D. PATTERN AND TEXTURE 1. Repetition E. COMPOSITION 1. Balance (a) Formal/Symmetrical (b) Informal/Asymmetrical 2. Focal Point	A. COLOR 1. Primary 2. Secondary 3. Warm-Cool 4. Transparent 5. Opaque 6. Black, White and Brown 7. Complementary 8. Value-Monochromatic 9. Tertiary 10. Hue B. LINE 1. Thick-Thin 2. Dotted-Dashed 3. Zig-Zag 4. Curved 5. Straight 6. Horizontal 7. Vertical 8. Diagonal 9. Parallel 10. Perspective C. SHAPE AND FORM 1. Geometric 2. Overlapping 3. 2D and 3D 4. Organic 5. Positive/Negative D. PATTERN AND TEXTURE 1. Repetition E. COMPOSITION 1. Balance (a) Formal/Symmetrical (b) Informal/Asymmetrical 2. Focal Point 3. Background 4. Midground 5. Foreground
	ITALICIZED TERMS ARE THE ADDITIONAL VOCABULARY FOR THAT GRADE				
SUBJECTS and THEMES to CORRELATE ART PROJECTS	ASIAN (JAPAN) HOLIDAYS SEASONAL SCIENCE SOCIAL SKILLS MATH LANGUAGE ARTS	NATIVE AMERICAN SEASONAL (ENVIRONMENT) HOLIDAYS SCIENCE SOCIAL SKILLS MATH LANGUAGE ARTS	AFRICA MIDDLE EAST EUROPEAN ASIAN EGYPTIAN SCIENCE SOCIAL SKILLS MATH LANGUAGE ARTS	EARLY AMERICAN EUROPEAN AMERICAN COLONIAL MARYLAND CENTRAL AMERICA SOUTH AMERICA SCIENCE SOCIAL SKILLS MATH LANGUAGE ARTS	BLACK (Afro) AMERICAN EUROPEAN HAWAIIAN ALASKAN SCIENCE SOCIAL SKILLS MATH LANGUAGE ARTS
ART SKILLS for PROJECTS	DRAWING PAINTING CRAFTS PRINTMAKING CERAMICS SCULPTURE FIBER ARTS MIXED MEDIA OTHER	DRAWING PAINTING CRAFTS PRINTMAKING CERAMICS SCULPTURE FIBER ARTS MIXED MEDIA OTHER	DRAWING PAINTING CRAFTS PRINTMAKING CERAMICS SCULPTURE FIBER ARTS MIXED MEDIA OTHER	DRAWING PAINTING CRAFTS PRINTMAKING CERAMICS SCULPTURE FIBER ARTS MIXED MEDIA OTHER	DRAWING PAINTING CRAFTS PRINTMAKING CERAMICS SCULPTURE FIBER ARTS MIXED MEDIA OTHER

Aesthetic Expression

Aesthetic needs and impulses are not the specialized interest of a small group. Everyone seems to be concerned with what is beautiful, pleasing, or appropriate in the visual world. That is, we are interested in beauty wherever it may be found—in people, in nature, and in objects of daily use. Some artists do specialize, however, in making things which are beautiful or aesthetically satisfying in themselves, apart from any utility they may have. Objects created to be beautiful or intrinsically pleasing are nevertheless useful because they help to satisfy the aesthetic interests and requirements of modern men. In his earliest days, man may have been concerned about colors or shapes only to the extent that they were signs of danger or of opportunity. But since his life depended on how accurately and intelligently he could see, vision was a matter of supreme importance. We still possess remarkable visual equipment and outstanding capacity for interpreting our optical experience. However, the conditions of contemporary life do not seem to demand as much of our perceptual capacities as we are equipped to supply. Hence, some forms of visual art appear to have evolved in complex cultures as a means of engaging our unused perceptual capacity. Perhaps aesthetic pleasure is, in fact, the satisfaction experienced in employing to the full our innate capacities for perception.

Edmund Burke Feldman

Varieties of Visual Experience

GENERAL CHARACTERISTICS OF CHILD DEVELOPMENT

GRADE ONE

the child is

- far-sighted in vision ...

 - uses color boldly

 - paints in big masses

 - uses bold outlines sometimes

- short in attention span ...

 - paints freely with spontaneous detail

- more able to use large muscles than small muscles ...

 - paints large

 - works with finger paint

 - models with clay

 - makes simple wood construction

- self-centered ...

 - makes "my" illustrations

 - often paints the house smaller than himself

 - leaves out non-essentials

- curious ...

 - explores, questions and experiments with material

- imaginative, but also realistic ...

 - exaggerates the most important parts

 - develops symbols for what he or she knows

- appreciative of praise ...

 - likes to show and talk about what he or she has done

- self-confident at times, dependent at other times ...

 - chooses, plans and tries his or her own ideas

- eager to learn new skills ...

 - likes repetitious activities

 - makes simple repeat patterns

- eager for responsibility in group projects ...

 - helps handle and care for materials

 - works with others in room and school projects

GRADE TWO

the child is

- improving in eye-hand coordination ...

 - enjoys using many colors

 - begins to show relation of color to object

 - uses often color for pure enjoyment and emotional appeal

better able to use small muscles ...
uses simple tools to accomplish his or her purposes
enjoys finger painting not only for symbolism but also for activity

cautious ...
seeks encouragement and approval in making decisions about colors and other choices
becomes disturbed by his or her own problems in working

desirous of independence ...
prefers to work in his or her own way

gaining confidence ...
uses strong heavy lines
repeats picture symbols which he or she likes
shows figure with limbs more apparent
uses x-ray pictures to see inside and outside at the same time

inquisitive about many materials ...
works without forethought and changes his or her work as ideas come

responsive to encouragement ...
plans for group projects and follows through with energy
produces simple, free scenery for plays

GRADE THREE

the child is

gaining skill manipulating materials ...
constructs things requiring cutting, sawing, modeling, etc.

eager to do a variety of things ...
experiments to discover different ways of using many materials

cautious and self-critical ...
works well from an enriched background
responds to teacher acceptance of his or her symbols
evaluates his or her work more effectively in group displays

individualistic, with interest in peers ...
prefers his or her own symbolism

able to concentrate for a longer period of time ...
plans and works on projects extending over a period of time
responds to encouragement in problem solving

beginning to see an activity as a whole ...
includes more detail in his or her pictures
begins to show space relationships
puts several views of an object in one picture
likes to tell a story in a sequence of pictures

GRADE FOUR

the child is

able to see more accurately, both near and far away ...
notices variations of colors: pink, gray, flesh
sees more details of form

more adept at using his or her hands ...
paints some things small and detailed
uses a greater variety of materials

anxious to be part of a group ...
works more confidently in a group

cautious-minded and self-critical ...
expresses himself or herself hesitantly
tries to make things look real and says, "I can't do it."

intellectually active ...
looks for challenges to his or her own intellect
works with self-discipline and self-direction

able to understand relationships ...
selects, classifies and identifies material resources for a
purpose
works with more consistency
observes the environment with more awareness

appreciative of humor in situations ...
identifies with people, places and events

GRADE FIVE

the child is

varied in maturity levels--girls seem older than boys...
works effectively when there is a choice of activity

loyal to the gang ...
leads and follows well in committees
enjoys classroom and school improvement projects

friendly, interested in people ...
creates illustrations about people, about their work, about
their homes
plans "series" pictures
enjoys pictorial maps

interested in exchanging things ...
collects and shares miscellaneous work materials
makes collections of articles

interested in classifying, identifying ...
likes making pictorial charts, graphs, time lines, booklets

increasing in visual ability ...

likes creative designing, such as textiles for special needs
chooses colors

increasing in manipulative skill ...

likes varied basic crafts

aware of his or her individuality ...

experiments with creative composition and design

competitive ...

enjoys exhibits

DESIGN

DESIGN TERMS

The following is a listing by grade levels of suggested design terms that are to be used with project development. Each grade level is expected to be taught the terms by incorporating them in each lesson plan with an interrelated theme and art skill. (*Script type denotes additional vocabulary at that grade level.*)

LEVEL I

A. COLOR

1. Primary
2. Secondary
3. Warm/Cool
4. Transparent
5. Opaque

B. LINE

1. Thick/Thin
2. Dotted/Dashed
3. Zig-Zag
4. Curved
5. Straight

C. SHAPE AND FORM

1. Geometric
2. Overlapping
3. 2D and 3D

D. PATTERN AND TEXTURE

1. Repetition

LEVEL II

A. COLOR

1. Primary
2. Secondary
3. Warm/Cool
4. Transparent
5. Opaque
6. Black, White & Brown

B. LINE

1. Thick/Thin
2. Dotted/Dashed
3. Zig-Zag
4. Curved
5. Straight

C. SHAPE AND FORM

1. Geometric
2. Overlapping
3. 2D and 3D
4. Organic

D. PATTERN AND TEXTURE

1. Repetition

E. COMPOSITION

1. Balance
 - (a) Formal - Symmetrical
 - (b) Informal - Asymmetrical

LEVEL III

A. COLOR

1. Primary
2. Secondary
3. Warm/Cool
4. Transparent
5. Opaque
6. Black, White & Brown
7. Complementary
8. Value/Monochromatic

B. LINE

1. Thick/Thin
2. Dotted/Dashed
3. Zig-Zag
4. Curved
5. Straight
6. Horizontal
7. Vertical
8. Diagonal

C. SHAPE AND FORM

1. Geometric
2. Overlapping
3. 2D and 3D
4. Organic

D. PATTERN AND TEXTURE

1. Repetition

E. COMPOSITION

1. Balance
 - (a) Formal - Symmetrical
 - (b) Informal - Asymmetrical
2. Focal Point

LEVEL IV

- A. COLOR
 - 1. Primary
 - 2. Secondary
 - 3. Warm/Cool
 - 4. Transparent
 - 5. Opaque
 - 6. Black, White & Brown
 - 7. Complementary
 - 8. Value/Monochromatic
 - 9. Tertiary
 - 10. Hue
- B. LINE
 - 1. Thick/Thin
 - 2. Dotted/Dashed
 - 3. Zig-Zag
 - 4. Curved
 - 5. Straight
 - 6. Horizontal
 - 7. Vertical
 - 8. Diagonal
 - 9. Parallel
- C. SHAPE AND FORM
 - 1. Geometric
 - 2. Overlapping
 - 3. 2D and 3D
 - 4. Organic
 - 5. Positive/Negative
- D. PATTERN AND TEXTURE
 - 1. Repetition
- E. COMPOSITION
 - 1. Balance
 - (a) Formal - Symmetrical
 - (b) Informal - Asymmetrical
 - 2. Focal Point

LEVEL V

- A. COLOR
 - 1. Primary
 - 2. Secondary
 - 3. Warm/Cool
 - 4. Transparent
 - 5. Opaque
 - 6. Black, White and Brown
 - 7. Complementary
 - 8. Value/Monochromatic
 - 9. Tertiary
 - 10. Hue
- B. LINE
 - 1. Thick/Thin
 - 2. Dotted/Dashed
 - 3. Zig-Zag
 - 4. Curved
 - 5. Straight
 - 6. Horizontal
 - 7. Vertical
 - 8. Diagonal
 - 9. Parallel
 - 10. Perspective
- C. SHAPE AND FORM
 - 1. Geometric
 - 2. Overlapping
 - 3. 2D and 3D
 - 4. Organic
 - 5. Positive/Negative
- D. PATTERN AND TEXTURE
 - 1. Repetition
- E. COMPOSITION
 - 1. Balance
 - (a) Formal - Symmetrical
 - (b) Informal - Asymmetrical
 - 2. Focal Point
 - 3. Background
 - 4. Middleground
 - 5. Foreground

DESIGN DEFINITIONS

Asymmetrical (Informal) - a balance that means visual control of contrasts through felt equilibrium between parts of a picture.

Background - that part of a visual representing what lies behind objects in the foreground.

Balance - product of two major ways to group or design, formal and informal.

Color - the character of a surface which results from the response of vision to the wave length of light reflected from the surface.

Complementary - two colors which are directly opposite each other on the color wheel. (The mixing of these two colors causes a neutralization or a graying.)

Composition - the art or practice of so combining the parts of a work or art as to produce a harmonious whole.

Cool Colors - blue, green, violet or blue-green which are associated with air, sky, and water.

Curved - a line that flows without any severe angles appearing.

Diagonal - a line that is placed in an oblique direction running from a bottom corner to a top corner of a paper. (An action motion is achieved.)

Dotted/Dashed - lines achieved by lifting the marker at intervals to produce a series of dots or dashes which resembles a line.

Focal Point - a central point; a center of activity, attraction or attention.

Foreground - that part of a visual representing those areas that are very close to the viewer.

Geometric - those shapes created by the exact mathematical laws of geometry. (They are usually simple in character such as the triangle, the rectangle and the circle.)

Horizontal - a line that is placed parallel to the horizon and on a level. (A very lazy feeling is produced.)

Hue - another name for color used to designate its position in the spectrum or color circle.

Line - something distinct and marked as if drawn by a pencil or other types of markers. (A line has measure, type, direction, location and character.)

Middleground - that part of a visual representing those areas in a centered position between the foreground and background.

Monochromatic - having, or consisting of, one color or hue.

Neutrals - Black reflects no light and consequently has no color. Black then is usually called the absence of color because it results when a surface absorbs all of the color rays equally and reflects none of them.

White may be called the total addition of color because it is the result of a surface reflecting all of the color waves in light to an equal degree.

Brown is not considered a neutral; however, it is any group of colors between red and yellow in hue that are medium to low in lightness and low to moderate in saturation with a complement.

Opaque - impervious to the rays of light, so that colors are dark and non-transparent.

Organic - usually more or less irregular shapes which resemble the freely developed curves found in live organism and nature.

Overlapping - the placing of shapes or other elements by extending over and beyond.

Parallel - a series of lines moving in the very same direction and never meeting.

Pattern - an arrangement or composition that suggests a design by using a variety of elements. (2D)

Perspective - the art of representing on a flat surface, natural objects as they appear to the eye. (This act of drawing may be achieved by using either one point or multi-point methods.)

Positive/Negative - in a picture or visual illusion, an object considered positive space while all areas around and between that object considered to be negative spaces.

Primary - colors from which all other colors may be mixed. (The three primary colors are red, yellow and blue.)

Repetition - the act of placing element or items in a position to re-emphasize visual units again and again in a marked pattern.

Secondary - colors which are obtained by mixing equal amounts of any primary together. (The three secondary colors are orange, green and violet.)

Shape and Form - an area which stands out from the space next to or around it because of a defined boundary or because of difference of value, color or texture. (A form may also be considered 3-dimensional.)

Straight - a line that has an invariable direction and is the shortest distance between two points.

Symmetrical (Formal) - identical optical objects are equally distributed on either side of a vertical axis in mirrorlike repetition.

Tertiary - those colors that make up the third formation on the wheel. (They are obtained by mixing a close primary and secondary color together.)

Texture - a surface which may be experienced through the sense of touch. (These textures may be natural or man made.) (3-D)

Thick/Thin - lines made to be thick and achieve a heavy sensation. (By using a small marker, one can achieve a thin line producing a dainty feeling. By using a marker in combination, a thick and thin line will give a drawing much variety in feeling.)

3-D - three dimensional, pertaining to art with length, width and depth.

Transparent - having the property of transmitting rays of light, so that colors or bodies can be seen through.

2-D - two dimensional, pertaining to art with length and width only.

Value (Tints and Shades) - addition of black or white to a given color, to obtain a darker or lighter version of that color.

Vertical - a line that is placed perpendicular to a horizontal plane and is in an upright position. (A life like feeling is produced.)

Warm Colors - red, orange and yellow colors which are usually associated with the sun or fire.

Zig-Zag - line is produced by making a series of short, sharp turns or angles.

SOCIAL STUDIES



AFRICAN ART

AFRICAN ART

- I. Location - south of the Sahara.
- II. Styles
 - A. Primitive
 - B. Contemporary
- III. Media/skills
 - A. Fine arts
 1. Primitive - preference for geometric design; primary subjects humans and animals drawn with little perspective
 - a. Bark painting
 - b. Rock painting
 - c. Wall painting
 2. Contemporary - influenced by European Art; incorporating traditional into contemporary using longer lasting materials and easier techniques
 - B. Sculpture
 1. Primitive - readily available materials depending on location; use of hand made tools; figures used to honor gods
 - a. Wood - usually soft and decayed easily; carving styles passed down in families; wood most popular material
 - b. Ivory - derived from elephant tusks; used much in the same way as wood
 - c. Bronze
 - d. Copper
 - e. Iron - African smith known to forge iron since ancient times
 - f. Gold
 - g. Stone
 - h. Clay
 2. Contemporary - animals and humans still popular subjects incorporating stylized, traditional forms
 - C. Masks and shields - masks usually worn by men in tribal ceremonies; wearing of masks believed to allow humans to become spirits for short period of time; masks were huge, small, covered just face, entire head or body; shields used in ceremonies and in battles with shapes varying from tribe to tribe
 - D. Crafts
 1. Primitive - crafts made using simple methods; designs simple linear patterns and geometric shapes
 - a. Pottery - shaped by hand, left in shade to dry and baked in open ovens
 - b. Basketry - usually made by coiling fibers
 - c. Musical instruments - used in ceremonies, rattles, drums, stringed instruments
 - d. Beadwork - jewelry and ornaments for personal adornment, covering masks, thrones and statues
 - e. Weaving - fine fibers on a loom
 - f. Textile design - resist methods; painted and stamped patterns; sewn pieces of fabric on cloth
 - g. Calabashes - gourds scraped out, dried, stained with gyes; designs carved with knives or nails; used as containers
 2. Contemporary - influence of European Art, using modern materials incorporating primitive design
 - E. Architecture
 1. Primitive - styles varying with climate and ready materials
 - a. Round huts with conical straw tops

(East and Southeast Africa)

- b. Rectangular gabled roofed house - generally made of vegetable materials (West Africa and Congo)
- c. Tembe - square, flat dwelling sunk in ground; made of branches and clay (East Africa)
- d. Granary huts
- 2. Contemporary - European and western influence

IV. Special terms

- A. Calabash - vessel of rind of gourd
- B. Fetish - object "charged" with magical substances; used for protection against illness or evil and for evil purposes
- C. Plangi - resist or reserve technique; patterns obtained by tying off parts of the finished fabric before dying
- D. Danshikis - popular piece of African clothing; top with wide sleeves

V. Slides

A. Primitive

- 1. Painting on bark panel - found in initiation huts (Southwestern Congo)
- 2. Ivory sculpture - leopard (emblem of power) made from 5 large elephant tusks and spots
- 3. Wooden statue - commemorative statue of king (1800); carries emblem of peace (knife) and Royal drum
- 4. Stone head - made from volcanic tuff
- 5. Wooden fetish - looking glass magician to see image of illness giving demon
- 6. Copper and brass figure - made from wood overlaid with copper and brass; spirit of the dead and guardian of the basket containing skulls
- 7. Clay head - terra cotta head, 13th century; fired in bed of ashes about 300° C
- 8. Wooden mask - mask worn at secular games and entertainment for dancing
- 9. Pectoral mask - made of ivory, iron, copper and stone belonged to king (16th century)
- 10. Gold mask - commemorative mask of victory in battle
- 11. Bronze plaque - king, wearing beads, and musicians; plaques affixed to pillars and walls of Royal Palace (17th century)

B. Contemporary

- 12. Painting - oil with decorative beads
- 13. Applique - describing historical story of warrior hero
- 14. Cotton textile - cassava paste resist and indigo dyes
- 15. Calabash

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ALASKAN ART

ALASKAN ART

I. Location

- A. North and west coasts of Alaska
 - 1. Eskimos
 - 2. Tlingit (Kling-kt) Indians
- B. Southwestern Alaska and sections of peninsula Alaska
 - 1. Aleut culture
 - 2. Eskimos
- C. Southwestern Alaska - Tlingit Indians
- D. Interior of Alaska - Athabaskan Indians

II. Styles

- A. Art of the Eskimo - Aleut cultures
 - 1. Early times
 - a. Purposes
 - (1) Spare time
 - (2) Everyday life
 - (3) Gifts at winter festivals
 - (4) Religious ceremonies
 - b. Aspects and philosophy
 - (1) High degree of skill
 - (2) Intuitive sense of design
 - (3) Many characteristics at same time
 - (a) Spirit separable from flesh
 - (b) Many spirits in each man
 - (c) "Being" stressed
 - (4) Work not done within borders
 - (a) Nothing with single, permanent shape
 - (b) Each object allowed to assert its own dimensions
 - (5) Representations of man and animal not exact
 - (a) Overpowering emotions at heart of nature
 - (b) Effect of image of animal or man on animal or man
 - (6) Fascination with natural forms of life
 - (7) Work simplified because of limited materials
 - (a) Some bone, ivory and driftwood
 - (b) Few colors - red, white, blue, and sometimes green
 - (c) Primitive tools
 - (d) Fur, feathers or braided fibers as decoration
 - (8) Puzzling wing-like forms of nonrepresentational characters (Northwest Region)
 - (a) Finely engraved
 - (b) Curvilinear and dot-and-circle motifs
 - 2. Modern times
 - a. Change in purpose
 - (1) 19th century more frequent contact with outside world
 - (2) Work done to be sold
 - (3) Art work to be looked at, not handled
 - b. Distinguishable aspects
 - (1) Basic motifs
 - (2) Special feeling for animals
 - (3) Deep affection for family life and relationships
 - (4) Great sensitivity for form and respect for the solid quality of stone
 - (5) Grain and structure of each stone allowed to suggest the form to exist
- B. Art of the Athabaskan and Tlingit Indians
 - 1. Compared and contrasted to Eskimo art

- a. Stylistic elements of Athabaskan similar
- b. Tlingit different due to a different social organization
 - (1) Divided into two moieties
 - (a) Raven and Eagle
 - (b) Raven and Wolf
 - (2) 35 clans in each moiety
 - (3) Crest for each clan
- 2. Distinguishable aspects (Tlingit)
 - a. Space filled, not created
 - b. Work done within borders
 - c. Borders accented
 - d. Elaborate/decorative
 - e. Objects often figured with relief or animal designs
 - f. Rich, variegated interpretation of human and animal forms
 - g. Strongly curvilinear style of decorative motifs accompanying massive, rounded, sculptural forms
 - h. Surface covered as much as possible
 - i. Abstraction and powerful portrayal of spirits preferred
 - j. Symbolism
 - k. Materials - cedarwood, stone, whale ivory, textiles
 - l. Shells and copper used extensively as additives

III. Media/skills

A. Fine arts

- 1. Painted kajaks with scenes for magical purposes (Eskimo)
 - a. Pictures by women
 - b. Paintings by men
 - (1) Mineral colors mixed with blood and urine
 - (2) Squirrel-hair brushes
- 2. Engravings on ivory (Eskimo)
 - a. Incised or scratched pictures
 - b. Soot, clay or animal blood rubbed into lines
- 3. Etching (Tlingit)
 - a. Large copper shields
 - b. Family crests
 - c. Ivory record sticks to keep records of important events tell story in pictures
- 4. Printmaking - introduced in 1957 (Eskimo)
 - a. First method - use of stone
 - b. Second method - use of sealskin
 - c. Designs were made by men and women but were printed

B. Sculpture

- 1. Ivory carvings
 - a. Long, curved tusks of walrus, narwhale and seal teeth
 - b. Subjects - mainly animals, sometimes people
 - c. Sometimes incised
 - d. Figural sculpture in the round-potlatch figures (Tlingit)
- 2. Soapstone (modern Eskimo)
 - a. Metal tools
 - b. Carving smoothed with another stone
- 3. Bone
- 4. Wood carvings
 - a. Animals (Eskimos)
 - b. Totem poles (Athabaskan and Tlingit)
 - (1) Tall, cedar columns, 10-70 feet tall
 - (2) Erected at doors of large pitched-roof wooden structures that often housed the clan
 - (3) Elaborated carvings intertwined beasts and men

- (4) Meanings
 - (a) Heraldic insignia of clan
 - (b) Heroic or memorable events, real or imaginary
 - (5) Sculpture probably developed most during the past 200 years
 - (a) Earlier poles carved with stone axes and smaller
 - (6) First only details painted
 - (a) Black
 - (b) White
 - (c) Red
 - (d) Blue-green
 - (7) Later entire pole painted
5. Masks
- a. Wooden/bone (Eskimo)
 - (1) Purposes
 - (a) Shamans (medicinemens) wore in ceremonies to keep evil spirits from doing harm
 - (b) Actors in comic dramas
 - (c) Contests between villages trying to make one another laugh
 - (2) First masks carved from large pieces of whale bone
 - (3) Later masks built from small pieces of bone and sometimes of driftwood
 - (4) Feathers and fur used to decorate
 - b. Wooden masks figured with relief or superposed animal designs (Tlingit)
- C. Crafts
- 1. Carved ivory crafts (Eskimo)
 - a. Amulets
 - (1) Birds
 - (2) Walrus
 - (3) Bear
 - (4) Other game animals
 - b. Snuff boxes
 - c. Scrapers
 - d. Cribbage boards
 - e. Knives
 - f. Oarlocks used to row umiaks (family boats)
 - g. Elaborate pipes (not to be smoked)
 - h. Jewelry
 - i. Fishhooks
 - j. Harpoons
 - 2. Wooden hats worn in open seas to keep glare of sun out of hunter's eyes
 - a. Thin board
 - (1) Steamed
 - (2) Bent into cone
 - b. Ivory carvings fastened to hat
 - (1) Seals and whales
 - (2) Good luck in the hunt
 - 3. Basket weaving
 - a. Tlingit baskets used for storage and berry picking
 - (1) Materials
 - (a) Thin strands of split spruce roots
 - (b) Dyed grasses
 - (2) Natural dyes
 - (a) Black - mixture of mud from sulfur springs and hemlock boiled in salt water
 - (b) Red - grass stems steeped in an alderwood bowl containing urine

- (c) Yellow - grass soaked in moss and water
 - (d) Blue-green - hemlock bark and iron oxide boiled in urine
 - (3) Usually done when raining so materials wouldn't dry out
 - b. Aleut baskets
 - (1) Noted for delicacy
 - (a) Design
 - (b) Fabric
 - (c) Workmanship (sometimes 40 stitches to the inch)
 - (2) Process
 - (a) Type of rye grass that grows on Aleutian Island beaches dried
 - (b) Stems split with a fingernail
 - (c) Fibers trimmed to thinness of sewing silk
 - (d) Patterns made by working dyed stems into design
4. Textile arts - woven blankets (Chilkat Indians, a sub-tribe of the Tlingit)
- a. Uses
 - (1) Shoulder capes
 - (2) Dance aprons
 - (3) Denoted tribal status and identification
 - b. Materials
 - (1) Mountain goat wool
 - (2) Cedarplank
 - c. Process
 - (1) Complex designs painted in advance on boards by men
 - (a) Carefully executed
 - (b) Split-form interpretations
 - (1) Animals
 - (2) Birds
 - (3) Killer whales
 - (2) Women weave
 - (a) Traditional weave a close diagonal pattern
 - (b) Traditional colors yellow, white, black and green
- D. Architecture
- 1. Cedarplank houses (Athabaskan and Tlingit)
 - a. Every clan had at least one
 - b. Ceremonial center within house
 - c. Main house posts usually carved and painted
 - 2. Eskimo houses
 - a. Igloo
 - (1) Circular, domical huts to divert arctic winds
 - (2) Snow and ice blocks
 - (3) Protective tunnel entrance
 - b. Rectangular plan
 - (1) Rounded corners
 - (2) Snow blocks
 - (3) Partly constructed of natural stone
 - (4) Insulated with layer of earth
 - c. Modern houses
 - (1) Entirely of timber
 - (2) Covered outside with sod and earth

IV. Special terms

- A. Potlatch figures - figures showing ceremonious distribution of gifts
- B. Totem - emblem of clan or family
- C. Igloo - circular, domical hut

V. Slides

1. Painted wooden fragment from boat (Eskimo)
 - a. Choppy, shark infested waters
 - b. Dry land
 - c. Pitched roof of wooden Eskimo house
 - d. Trees
 - e. Little human figures
2. "The Enchanted Owl" by Kenojuak of Cape Dorset (Eskimo print)
3. Carved ivories - Kuskwogniut Eskimo, Kuskokwim River, about 1890
 - a. Lengths - 3-1/2" and 4-1/2"
 - b. Walrus ivory
 - c. Incised decoration
4. Ivory carving (Eskimo)
 - a. Soul trap used by shaman to cure diseases
 - b. Head of bird of prey on right
 - c. Two fetus-like figures, probably spirits, in middle
 - d. Large eye with trapezoidal projection signifying the killer whale on left
5. Soapstone seal hunter hefts ivory harpoon (modern Eskimo art)
6. Bone arrow straightener (Eskimo)
 - a. Hole in center to level sticks
 - b. Sticks to be straightened for use as arrows
7. Bone carving of man and spirit small scale figures of totem pole (Tlingit)
8. Totem pole near Ketchikan (Tlingit)
 - a. Ewen, a mythical hero of Tlingit Indian, on top
 - b. Wings shelter three children of sun
9. Canoe ornament (Tlingit)
 - a. Carved and painted wood
 - b. Winged spirit to challenge any danger
10. Abstract Eskimo mask from lower Yukon
 - a. One of most celebrated pieces of Eskimo art
 - b. Religious function
 - c. Basically wood
 - d. Bow strung with seal thong
 - e. Two faces linked with baleen
11. Tlingit mask
 - a. One of shaman's guardian spirits
 - b. Worn during curative rites
 - c. Headdress ermine, surmounted by white down and feathers
 - d. Down shaken loose from mask to surround shaman as he danced
12. Wooden mask and bone mask (Eskimo)
 - a. Wooden - simple representation of human face
 - b. Bone - human face transformed into forceful and terrifying spirits
13. Northwest Indian masks
 - a. Realistic, wooden mask of old woman
 - b. Abstract mask representing a spirit
14. Carved and painted wood shaman's mask (Eskimo)
 - a. Sun, moon and helping dog spirits represented
 - b. Sun's hands thrown wide in generous gesture
 - c. Circles of moon hover on both sides of sun
 - d. Heads of helping dog spirits above
 - e. Floppy ears of dogs at four corners of mask
15. Clan helmet (Haida Indians), 1875
 - a. Worn by clan leaders in ceremonies
 - b. Eagle represented
 - c. Trimmed with swan skin and human hair

16. Wood hat (Aleut)
 - a. Once worn by Aleut noble
 - b. Decorated with beads and sea lion whiskers
17. Aleut baskets
18. Tlingit baskets
 - a. Mostly geometric designs
 - b. Design including whales and stylized eyes on largest basket
19. Man's shirt (Tlingit) c. 1900
 - a. Mountain goat wool
 - b. Trimmed with otter fur
 - c. Representation of brown bear repeated
20. Eskimo suit
 - a. Woman's costume of caribou skin
 - b. Appliqued front panel of different colors
 - c. Fits loosely except at neck, wrists and hips to retain body heat
21. Model of bladder dance (Eskimo)
 - a. Carved ivory
 - b. Eskimo ceremony to please the spirits of animals to ensure successful hunts
22. Totem poles in front of house in Ketchikan

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ASIAN ART

ASIAN ART

I. Location

- A. Oldest civilization known to man
- B. Largest continent in both size and population
- C. Over 5 times size of United States
- D. Borders Arctic Ocean on north, Indian Ocean on south, Pacific Ocean on east and Soviet Union on the west

II. Style

Traditional - Began as expression of Buddhism; techniques and composition influenced by China

III. Media/Skills

- A. Fine arts
 - 1. Embroidery
 - 2. Silk printing
 - 3. Rubbings
 - 4. Silk screen painting
 - 5. Tapestry
 - 6. Sumi painting
 - 7. Landscaping
- B. Sculpture
 - 1. Carvings in ivory, wood, brass and jade
 - 2. Casting in metals
- C. Crafts
 - 1. Lacquer boxes
 - 2. Baskets
 - 3. Paper work - origami, kites
 - 4. Chop sticks
 - 5. Lanterns
 - 6. Jewelry - beads
 - 7. Flower arranging
- D. Architecture - Harmony between buildings and nature emphasized in traditional architecture
 - 1. Pagoda
 - 2. Torii

IV. Special terms

- A. Pagoda - an oriental temple resembling tower of several stories with each story ending in sharp points turned upward
- B. Hibachi - small charcoal stove like a low cabinet; only lighted when meal cooking and someone with water to put the fire out is on hand because of frequent earthquakes
- C. Tokc - recess in room where family's treasured ornament placed on small platform of polished wood; guests invited to sit near this recess (in houses of other countries important feature of main room fireplace)
- D. Torii - arch placed at entrance of temple; sometimes called "bird-perch"
- E. Kimono - traditional silk robe worn by Japanese men and women; loose wrap around robe with wide sleeves and broad sash
- F. Sumi - solid cakes made from soot of burned plants and glue used by Chinese and Japanese artists for black and white painting
- G. Origami - art of Japanese folding paper
- H. Geisha - Japanese girl who trained to dance, serve food and entertain company
- I. Silk - soft, shiny cloth made from threads that are spun by the silkworms

- J. Cloisonné - enameling technique in which fine wire is shaped into patterned web of "cloisons" (cells) and attached to metal; filled with layers of enamel until enamel is even with top of wires

V. Slide list

1. Japanese paper kites
2. Silk kimonos with gold thread dragon and white paper lantern
3. Porcelain tea set
4. Hand painted Japanese silk fan
5. Hand painted Japanese silk fan with ivory and teak wood chop sticks
Carved ivory snuff bottle
6. Blue glass bowl, porcelain bowl and antique bronze figurine
7. Carved ivory tea pot
8. Thailand temple rubbing
9. Traditional ceremonial dancers
10. Vietnamese peasant fishing painted on silk
11. Silk tapestry showing oriental architecture (pagoda)
12. Oriental painting on silk
13. Chinese hanging lantern
14. Tapestry from India and brass tea decanter
15. Taj Mahal in India; beautiful tomb built by Shah Jehan for his beloved wife
16. Indian lacquer ware, carved wood and leather

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BLACK AMERICAN ART

BLACK AMERICAN ART

- I. Location - before 1800, most lived in southern America
- II. Styles
 - A. Primary focus line and color used in decoration and design
 - B. Group art work, as opposed to individually done pieces, prevalent among the Black Americans in the 1800's
 - C. Names of Black American artists not known before 1800; craft work is known through wood carvings, cabinet makings and blacksmithing
 - D. Traditional African art evolved eventually into much more colorful Black American style
 - E. Currently individual styles based on cultural and social backgrounds
- III. Media/Skills
 - A. Fine arts
 - 1. Painting
 - a. Very few portrait and landscape painters in past
 - b. Many successful black painters in present
 - 2. Printmaking
 - a. Linocut
 - b. Serigraph
 - c. Intaglio
 - d. Graphite
 - 3. Collage
 - B. Sculpture
 - 1. Wood
 - 2. Metal
 - 3. Ivory
 - 4. Bone
 - C. Crafts
 - 1. Weaving
 - 2. Pottery
 - 3. Blacksmithing
 - 4. Cabinet making
 - D. Architecture - decorative iron work on southern mansions
- IV. Special terms
 - A. African art (traditional)
 - B. Group art work
 - C. Wood carving
 - D. Cabinet making
 - E. Blacksmithing
 - F. Engraving
 - G. Etching
 - H. Easel painting
 - I. Colonial mansion
 - J. Iron grilles
 - K. Step balustrades
- V. Slides
 - 1. "Untitled" (linocut, 1969) by Ruth G. Waddy
 - 2. "Canefield" (serigraph) by Samella S. Lewis
 - 3. "Alternative" (intaglio, 1968) by Marion Epting
 - 4. "Sweet Peaches" (graphite, 1968) by Raymond Lark
 - 5. "Stoneware Vase" (clay) by Amos White
 - 6. "Glad Rags" (collage) by Royce H. Vaughn
 - 7. "Yes, Leroi" (oil) by David P. Bradford

8. "Man with Trumpet" by David Mann
9. "Sculpture" by Ibiidio Fundi
10. "Wooden Sketch" by Ibiidio Fundi
11. "The Dream" (mixed media) by Arthur L. Britt, Sr.
12. "Sunset Limited" (collage) by Romare Beardon
13. "John Brown Going to His Hanging" by Horace Pippin
14. "Portrait of Westwood Children" (c. 1805) by Joshua Johnson
15. "Wrapping It up at the Lafayette" by Romare Beardon
16. "Mill Hand's Lunch Bucket" by Romare Beardon
17. "Poem" (intaglio) by Marion Epting

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CENTRAL AMERICAN ART

CENTRAL AMERICAN ART

- I. Location
 - A. South of California extending to the Panama Canal
 - B. Area includes Mexico, Guatemala, El Salvador, Honduras, Nicaragua
Costa Rica, and Panama
- II. Styles
 - A. Ancient
 1. Based on ceremonial and religious beliefs
 2. Geometric patterns emphasized
 3. Olmec art style powerful and unique, emphasizing human infants
with snarling jaguarlike features
 - B. Colonial
 1. Later colonial period primarily religious
 2. Churrigueresque style dominant in large mining centers
 3. Renaissance style influenced architecture of largest cities
 4. Aztec art characterized by heaviness and extreme monumentality
 5. Most figures realist in general effect and stylization in detail
 - C. Modern
 1. Artists turned from European tradition schools in late 19th century,
to a more spanish-indigenous style
 2. Influenced mind of the masses and stylistic mannerisms of pre-
columbian art
 3. Mural painting dominant form of expression
 4. Abstract expressionism typical art of 1950's and 1960's
- III. Media/skills
 - A. Fine arts
 1. Cave paintings in Guerrero
 2. Manuscripts
 3. Mural painting of daily life, Frescos
 4. Picture books (Aztec)
 5. Bark paintings
 6. 20th century painting
 - B. Sculpture
 1. Stone carved heads and figures
 2. Olmec bas-reliefs
 3. Basalt monuments
 - C. Crafts
 1. Ceramics
 2. Textiles
 3. Metal work
 4. Jade work
 5. Feather work
 6. Mosaics
 7. Utilitarian pottery
 8. Clay figurines
 9. Masks
 10. Jewelry (Aztec)
 11. Gold objects (Costa Rica)
 - D. Architecture
 1. Mosaic like floor patterns
 2. Clay pyramid in LaVenta
 3. Aztec pyramids

IV. Special terms

- A. Arte - art
- B. Artesano - craftsman
- C. Artificio - craft
- D. Artista - artist
- E. Cobre - copper
- F. Carrida de toras - bullfight
- G. Estambre - yarn
- H. Mantilla - scarf or shawl
- I. Mola - reverse applique
- J. Mosaic - mosaic
- K. Afrenda - yarn painting
- L. Sarape - serape, poncho, blanket
- M. Tocada de pluma - feather headdress

V. Slides

- 1. Ancient stone figurines from Teotihuacan
- 2. Elaborately masked stone goddess from Oaxaca
- 3. Aztec urn
- 4. Pyramid for religious ceremonies
- 5. Giant warriors atop pyramid at Tula
- 6. Calendar stone - Aztec
- 7. Ofrenda
- 8. Mola
- 9. Detail of woven scarf
- 10. Detail of woven sarape
- 11. Tocada del pluma (feather headdress)
- 12. Bark painting
- 13. Copper plates
- 14. "Corrida de Toros" - painting
- 15. "Chapango Mural" - Diego Rivera detail
- 16. Mural in progress
- 17. Mosaic mural by Juan O'Gorman at the University of Mexico

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*EARLY AMERICAN AND
EUROPEAN AMERICAN ART*

EARLY AMERICAN AND EUROPEAN AMERICAN ART

- I. Location
 - A. English colonists in Virginia, Maryland and New England
 - B. Dutch on Hudson
 - C. Swedes on Delaware
- II. Styles
 - A. Original 13 colonies styles and ideas current simplified and adapted from abroad
 - B. Different old world backgrounds of settlers contributed to development of regional vernacular
- III. Media/skills
 - A. Standard of living of 13 American colonies by 1750 higher than comparable areas in world
 - B. Skilled artisans emerged as the third most important class after farmers and merchants
 - C. Fine arts
 - 1. Waterfront merchants of Philadelphia and the rich Dutch families of New York by the 18th century famous for their showy houses, elegant taste in furniture and imported and local paintings
 - 2. Dutch first native school of gifted portrait painters
 - 3. Paintings used bold, contrasting colors with backgrounds of floralized nature
 - D. Sculpture
 - 1. First interesting pieces of sculpture figureheads made in seaports of east coast
 - 2. Usually made of pine, cut and chiselled, then painted or gilded
 - 3. William Rush notable in this field
 - E. Crafts
 - 1. Became more detailed
 - 2. Crafts for everyday use in 1600's and 1700's became collectables
 - 3. Tin, clay, pewter, wood, silver, glass, cotton, and wool just few of raw materials used for table utensils, vessels of storage, yarn and cloth, furniture, clothing, quilts, weather vanes and figureheads
 - F. Architecture
 - 1. First settlers of New England brought two basic house designs
 - a. Two-story medieval house of East Anglia, with overhanging gable ends, leaded casement windows, center entrance and ornamental outside woodwork
 - b. Simpler Flemish cottage, one story high with loft on top and steeply pitched roof to shed North Sea rains
- V. Slides
 - 1. Scraps of tin - frequently made into cookie cutters by itinerant craftsmen
 - 2. Crocks and jugs - decorated and salt-glazed were type of stoneware made after 1825
 - 3. Benjamin Franklin - Yale University Art Gallery has no record of how they acquired this head of Benjamin Franklin; some evidence that Noah Webster got it from sculptor William Rush of Philadelphia
 - 4. Syntax - sampler
 - 5. Painted tin coffee pot - probably made in Pennsylvania around turn of the 18th century

6. Carousel horse - carved in 1910 by Stele and Goldstein in Brooklyn, N.Y., for Coney Island carousel now in Central Park, N.Y.
7. Early American tools - wooden hayfork, auger, felling ox, double calipers, box saw, mallet used to drive pegs in house frame, L-shaped frow used for splitting shingles, carpenter's brace and plane
8. Parson Capin House - built in 1683 at Topsfield, Mass.; casement windows, each with 30 glass panes, relative luxury at time; pilastered chimney borrowed from English manor house design unusual
9. Windsor forms - triple hoop-back settee, brace-back armchair, comb-back rocker, stool with vase-turned legs, child's settee, miniature bow-back some examples; woods painted in many colors, included maple, pine, tulip, ash
10. Homespun - rural America carried on and improved the colonial tradition of simple, practical design; table chair and bed along with open fireplace and beamed ceiling, follow styles of people who demanded sturdiness; farm wife created colors and patterns which decorated home; on table some of dyestuffs; butternut hulls on wooden plate at left strong brown color; on pewter plate powdered indigo, which was blue by itself, green when used with goldenrod; small bowl has ground madder root, which made reds and browns; large bowl at right holds onion skins which made yellow; clusters of staghorn sumac at left produced warm beige; dyed yarn heaped on table and hangs from rack above; wool ready for spinning in lower right; American homespun fabrics fresh colors and generally simple designs; American women created many unique designs, like "rose wheel" coverlet folded at the foot of bed
11. Pottery - slipware plate symbolizes remorse (folded peacock tail), love (open heart), Christ (tulips)
12. Glassware - Stiegel sugar bowl, Stiegel enameled tubler, South Jersey-type "lily pad" pitcher, Amelung wine glass, Sandwich pressed bowl, Ohio "grandfather" flask, some examples
13. Saddles - top row left, Lady's Saddle used in California about 1830 embroidered with colored hemp with platform for feet; top row right, Rancher's Saddle sold for \$200 when made in 1855, with carved leather flowers and lions breathing fire; bottom left, Officer's Saddle presented to Col. Jesse Leavenworth in 1862 with pistol holsters and picture of Washington; bottom right, Texas Saddle of about 1880 with high horn, two cinches on several leather strings to secure ropes and blankets
14. Tin Chandelier - sturdy enough for 24 candles; delicately wrought; luxury item because candles costly
15. Wooden utensils - made from variety of native woods; object at upper left bed wrench, used for tightening rope springs of an early bed; whimsical artisan has given it man's head; pail with hole in the handle is piggin, used as dipper for water or for carrying food to hens; at lower left is trencher; other utensils (top to bottom) are burl bowl made from hard knot of chestnut, funnel, mortar and pestle, batter paddle
16. Quilt - Pennsylvania quilt entitled Fannie's Fan - 1935.
17. Quilt - made in Nebraska; Field of Diamonds or Rainbow.
18. Gravestone - slate, carved in 1795; face of Polly Coombes flanked by angelic wings
19. Oil Painting - winter scene in Brooklyn by Francis Guy (1817-1820);

- paintings of towns and private estates some of earliest landscape painting in America
20. Cigarstore Indian - carved in 1825 as tobacco shop sign in Freehold, N.J.; artist slave named Job; pose simple and bold and carving colored in brown, greens and ocher; made of polychromed wood

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EGYPTIAN ART

EGYPTIAN ART

I. Location - Northeast Africa

II. Styles

- A. Old Kingdom - 2700 B.C. - 2200 B.C.
- B. Middle Kingdom
- C. New Kingdom

III. Media/skills

A. Old Kingdom

- 1. Fine arts
 - a. Development of hieroglyphic writing
 - b. Frescoes in tombs
 - c. Paintings with stereotyped poses of figures and only one ground line
- 2. Sculpture
 - a. Fashioning of stone vessels; metal, ivory, wood and faience work used
 - b. Bas-reliefs of human forms; realism in portraiture but stereotyped pose of figures
 - c. Bas-reliefs with one ground line
- 3. Crafts
 - a. Jewelry making
 - b. Basketry
 - c. Weaving
- 4. Architecture
 - a. Post and lintel construction
 - b. Step pyramid at Sakkara
 - c. Great pyramid by Cheops at Giza
 - d. Seceno pyramid and Sphinx by Chephren
 - e. Third pyramid built by Mycerinus
 - f. Freed mud-plaster and stone used

B. Middle Kingdom

- 1. Fine arts
 - a. Frescoes with Old Kingdom stereotyped poses of figures
 - b. Portraiture with new stylized approach (artists uninterested in showing how subjects really looked)
- 2. Sculpture
 - a. School of portrait sculpture in 11th Dynasty
 - b. Sculptures tended toward stylization not realism
 - c. Relief sculptures rare
- 3. Crafts
 - a. Art of lapidary (polishing stones) reached height
 - b. Little bowls and small figurines molded in faience (fine grade of painted and glazed pottery or porcelain) and decorated in dark paint with lotus
- 4. Architecture
 - a. Tombs cut deep into sides of cliffs bordering Nile Valley
 - b. More use of stone than reed mud-plaster
 - c. Beginnings of monumental religious architecture

C. New Kingdom

- 1. Fine arts
 - a. Painted scenes in Thebes tombs showed stereotyped poses but occasionally showed personality traits of face features
 - b. Some paintings showed more than one ground line

2. Sculpture
 - a. Vast range of styles and quality from rigid conservatism to inventiveness
 - b. Royal family was portrayed in informal situations in Ikhnaton's Court
3. Crafts
 - a. Crafts richly ornate and elaborately designed
 - b. Style trends to be less impeccable bordering on vulgarity
4. Architecture
 - a. Rock-cut caves built for Pharaohs tombs
 - (1) Tombs with concealed entrances, labyrinthine plans, false turns and empty chambers (effort to protect tombs)
 - b. Large funerary temples built apart from tombs
 - (1) Funeral rites in temples on large scale
 - (2) Tremendous courts and columned halls common

IV. Special terms

- A. Bas-relief - sculpture in which figures project only little from background
- B. Dynasty - a succession of rulers from same family
- C. Fresco - art or technique of painting with watercolors on wet plaster
- D. Gesso - plaster of paris prepared for use in sculpture or bas-relief
- E. Hieroglyphics - picture or symbol representing a word, syllable or sound used by the ancient Egyptians and others instead of alphabetic letters
- F. Iconography - art of representing or illustrating by pictures figures, images, etc.
- G. Pyramid - huge structure with square base and four triangular sides meeting at point; built by ancient Egyptians as royal tomb
- H. Relief - projection of figures and forms from flat surface, so that they stand entirely or partially free
- I. Sarcophagus - limestone coffin or tomb often inscribed and elaborately ornamented
- J. Sphinx - any Egyptian statue or figure having body of lion and head of a man, ram or hawk
- K. Stele - upright stone slab or pillar engraved with inscription or design and used as monument, grave marker, etc.

V. Slides

1. Part of mural of sculptor Sny and his family (1200 B.C.)
2. The Great Sphinx in front of Pyramids of Cheops (Old Kingdom, 4th Dynasty 2550 to 2500 B.C. at Giza)
3. Funerary Mask of Tutankhamon in Gold (XVIII Dynasty)
4. Pyramids of Giza, Cheops, Chephren and Mycerinus (Old Kingdom, 4th Dynasty)
5. Entrance of acade of rock of the temple of Abre, Simbel, Nuba (New Kingdom, 19th Dynasty 1290-1225 B.C.)
6. Coffin of Khons-mose, painted wood (12th Dynasty 1060-1000 B.C.)
7. Anbis, god of the dead, wood coated with stucco (late period)
8. The Sculptor Sny and his family (1200 B.C.)

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EUROPEAN ART

EUROPEAN ART

- I. Location - European continent and England (Italy, Spain, France, Germany, the Netherlands and England)

II. Styles

- A. Medieval (Fall of the Roman Empire until the 14th century)
 1. Subject and purpose of art edifications of Christian church
 2. Use of bright colors and outlining
- B. Renaissance (1400's into the 1600's)
 1. Characterized by interest in humanism
 2. Desire to emulate ideals of classical antiquity
- C. Baroque (1600's to 1775)
 1. Qualities of clarity, harmony, emotionalism and realism
 2. International styles
- D. Neo-classicism (1750's to 1850's)
 1. Revival of classical antiquity against Baroque style
 2. Each country had different influence
- E. Impressionism (began in 1870's)
 1. Impressionism evolved from dissatisfaction with academic style
 2. Colors lighter than those previously used
 3. High degree of naturalism

III. Media/skills

- A. Fine arts
 1. Medieval
 - a. Painting on church walls for decoration
 - b. Painting in illuminated manuscripts
 2. Renaissance
 - a. Painting
 - b. Printmaking
 - (1) Wood cut
 - (2) Intaglio
 3. Baroque
 - a. Painting (light falling in single direction on subject)
 - b. Printmaking
 - (1) Wood cut
 - (2) Copper engravings and etchings
 - c. Hand made porcelain decorated with gold
 4. Neo-classicism (painting depicted dramatic movement in history)
 5. Impressionism (paintings emphasis on changing effects of light and use of brush and palette knife)
- B. Sculpture
 1. Medieval (stone and wood with rigid draped figures)
 2. Renaissance (marble with realism)
 3. Baroque (wood appeared animated and weightless; often painted and decorated with real hair; actual robes saturated in plaster, glass eyes and wax tears)
 4. Neo-classicism
 - a. Influenced by ancient Greece
 - b. Historical and mythological symbolism
- C. Crafts
 1. Medieval
 - a. Goldsmithing (with precious stones)
 - b. Enameling
 - c. Stain glass
 - d. Weapon and armour making

- e. Clay (stoneware)
 - f. Ivory carving
- 2. Renaissance (jewelry)
- 3. Baroque (woven in factories from design of famous artists)
- D. Architecture
 - 1. Medieval (decorative)
 - 2. Renaissance (no longer considered job of craftsmen, but fine art)
 - 3. Baroque
 - a. Emphasis on planning usage of space
 - b. Generally large and lavish
 - c. Floors and ceilings filled with movement and color
 - 4. Neo-classicism
 - a. Revival of ancient Greek and Roman styles
 - b. Influence carried over to America

IV. Special terms

- A. Renaissance - "a new birth"; great revival of art and learning in Europe during the 14th, 15th and 16th centuries; transition from medieval to modern world
- B. Baroque - in Italy during 16th century Baroque style developed; characterized by heavy and contorted forms and exaggeration of ornamentation
- C. Neo-classicism - revival of classical style in art
- D. Impressionism - way of painting developed between 1865 to 1875; strong interest in effects of light upon subject; luminosity achieved through juxtapositioned touches of pure colors

V. Slides

- 1. The Adoration of the Magi - miniature painting from Reichenan evangelistary; everything outlined and colored in boldly
- 2. The Paradise Gardens, Master of the Upper Rhine - colorful painting of Mary and Christ child in detailed decorative garden, late medieval painting
- 3. Lectern from Alpirsback - colored wood carving; represents four Evangelists; carved during Medieval Period
- 4. Chartes Cathedral, France - stained glass; done during the Medieval Period
- 5. Notre Dame Cathedral, Paris - gothic medieval cathedral begun in 1163 and completed about 1250
- 6. The Harvest by Brueghel the Elder (1527-1569) - Brueghel the Elder Flemish painter and printmaker of the Renaissance Period; paintings are often over crowded with people
- 7. Pieta by Michelangelo (1475-1564) - Michelangelo Florentine painter, sculptor, architect and poet of the Renaissance Period; Pieta, which is a sculpture of the Madonna at Christ's death, won Michelangelo recognition throughout Italy and is his only signed sculpture
- 8. Chateau Chambord, France - built during Renaissance Period; chateau or palace has 440 rooms; estate is enclosed by walls 20 miles long; staircase inside palace is double and its two ramps entwine around a central axis without ever coming together
- 9. The Fortune Teller by Caravaggio (1573-1610) - Caravaggio was fore runner of Baroque style of painting; in this picture use of light falling in a single direction
- 10. Apollo and Daphne (detail) by Bernini (1598-1680) - Bernini an Italian sculptor, architect, and playwright; taught by his father; sculpture seems weightless, romantic and very animated
- 11. Burgandian cabinet (16th century) - walnut overlaid with paint

and gilt

12. Wivenhoe Park by John Constable (1776-1837) - Constable an English painter of Neo-classical period; attempted to paint nature as it is; concerned in capturing effects of changing light in painting
13. The Thinker by Auguste Rodin (1840-1917) - Rodin was French sculptor of Neo-classical, Romantic Period
14. Ashridge Hertfordshire by James Wyatt (1746-1815) - Wyatt was English architect of Neo-classical Period; restored many of great English cathedrals
15. Woman with Parasol by Claude Monet (1840-1926) - Monet major influence in Impressionist Movement; picture captures light and feeling of outdoors
16. Combing the Hair by Edgar Degas (1834-1917) - Degas was French painter and sculptor who was influenced by Impressionist; picture example of draftsmanship
17. Oatalisque by Henri Matisse (1869-1954) - Matisse was French painter, sculptor, draftsman, lithographer, collagist and illustrator; picture shows influence of Oriental art
18. The Loisirs by Fernand Leger (1881-1955) - Leger French painter; figures in picture machine-like in appearance
19. The Family by Henry Moore (1898-) - Moore English sculptor; abstract sculptures
20. Casa Mila by Antoni Gaudi (1852-1926) - Gaudi fascinated by organic forms in architecture; Spanish architect and designer
21. Chapel of Notre Dame du Hart by Le Courbusier (1887-1965) - Le Courbusier Swiss born French architect, painter, sculptor, industrial designer and city planner; pioneer in use of reinforced concrete

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HAWAIIAN ART

HAWAIIAN ART

I. Location

- A. Crossroads of Pacific Ocean
- B. Located 2,400 miles west of U.S. mainland
- C. Southernmost state
- D. Semi-tropic island

II. Styles

A. Primitive art used to symbolize divine power

- 1. Clothing
 - a. Feathered helmets and capes (Kahilis) - projects image of nobility, wealth and power
 - b. Kapa cloth beaten from inner bark of mulberry tree (when decorated called tapa)
- 2. Wood carvings of gods portray strength and ferocity
 - a. Squat body
 - b. Powerful pendant arms
 - c. Hairdress
 - d. Unusual shape of mouth
- 3. Decorative designs
 - a. Sparse use of color
 - b. Small surface ornaments
- 4. Decline of primitive art
 - a. Urged by Christian missionaries, Hawaiians destroyed effigies of tribal gods
 - b. Art taken by boat to Europe during early days of exploration

B. Modern art styles borrowed from Europe and mainland

- 1. Architecture
 - a. Clear cut geometric forms
 - b. Plain surfaces
 - c. Functional
- 2. Landscape architecture
 - a. Little space in rapidly growing area
 - b. Gardens
 - c. Parks
- 3. Mural decorations on public buildings suggesting historical themes

C. Architecture

- 1. Regional style
 - a. Frescoes and murals
 - b. Detailed metal grill work and gardens
 - c. Many homes California ranch style but with sloping roofs showing Oriental influence
 - d. Covered porch or terrace (lanai) very popular
- 2. Capital
 - a. Known for exotic, interior woods and open space atmosphere
 - b. Building surrounded by pool of water and rests on 24 columns
- 3. Few primitive type grass huts or buildings
- 4. U.S.S. Arizona Memorial
 - a. Sunken battleships and is reached by boat
 - b. Modern, white masonry structure with elongateel, vertical windows and concave roof line
 - c. Building sits above the water
- 5. Occasional Oriental architecture of the Japanese and Chinese influence
 - a. Some as monuments to a culture
 - b. Others for habitation

III. Media/skills

A. Fine art

1. Petroglyphs
 - a. Designs carved into rocks
 - b. Primitive designs whose meanings have been only partly interpreted
2. Painting
 - a. Johann Zoffany and George Carter's (both Caucasian) paintings and drawings of Captain Cook's death and other significant historical events that occurred after European and American exploration (many works no longer in Hawaii)
 - b. Mural illustrating Hawaiian history in Bishop National Bank painted by one of leaders of Mexican school of muralists, Jean Charlot (lived and worked in Hawaii since 1949)
 - c. Mudge Tennent known to be "Ganglion of Hawaii"
3. Silk Screen
 - a. Used to print colorful garments (mu'umir'u and "Aloha" shirts)
 - b. Decorated with floral and Hawaiian landscape designs
 - c. Bright, vivid colors

B. Sculpture

1. Wooden temple figures
 - a. Poles topped by sculptures erected as guardians in fences enclosing temple complexes
 - b. Figure represents the god of war
2. Feathered head of Hawaiian War God
 - a. Plaited works covered with fine-mesh net into which feathers knotted
 - b. Mother-of-pearl and wooden buttons serve as eyes
 - c. Polished dog's teeth or sea shells are used to form mouth and head decorated with human hair
3. Statue of King Kamehameha the Great
 - a. Large colorful statue
 - b. Feathered cape, helmet, and spear
4. Ki'i - (idols or images) large wood carvings of war gods

C. Crafts

1. Feather cape
 - a. Network of feathers knotted into mesh
 - b. Best feathers used for king's robes (Kahili)
2. Tapa cloth
 - a. Early islanders made clothing from inner bark of mulberry
 - b. Bark peeled off and left in stream to soak for several days and then flattened and beaten on logs
 - c. End product tana
 - d. Easily torn
 - e. Designs pressed on with wooden paddles to which dye had been applied
 - f. Hawaiian tapa is considered the finest bark cloth in oceans
3. Dance drum (47 Cm.) late 18th century
 - a. Resonance chamber and stand shaped from one piece of wood
 - b. Shark-skin diaphragm held by tension cords of coconut fibre
 - c. Upper row of 9 dancing figures on stand is supported by second row of 9 whose heads turned
 - d. Eyes inlaid with shell
4. Polynesian canoes
 - a. Outrigger
 - (1) Early type hand-hewn from single tree
 - (2) Floats or outriggers added to side to give better balance

- b. Double canoe
 - (1) Longer voyages
 - (2) Second canoe instead of outrigger
 - (3) Shed or shelter built between two
 - (4) Sometimes had sails made of mats woven from leaves
 - (5) Original Hawaiians believed to have sailed from Tahiti in canoes like these
- 5. Tapa scroll
 - a. Cult object
 - b. Manifestation of deities
 - c. Kept in places of worship
 - d. Decorated with feathers
- 6. Leaf mats - lauhala leaf woven to make mats for floors, tables, handbags and shopping bags
- 7. Lei making - varied patterns of flowers for various festival days
- 8. Papier mache dragons - Japanese celebrations
- 9. Paper lanterns
- 10. Paper kites
 - a. Fish shaped
 - b. Hung on houses on special days
- 11. Hand strung shell necklaces
- 12. Hand painted Japanese dolls

IV. Special terms

- A. Kahilis - feather cloak and helmet worn by royalty
- B. Lei - native flowers strung in specific pattern
- C. Kapa cloth - pounded mulberry bark cloth
- D. Kimono - Japanese robe
- E. Koa - wood used to make canoes
- F. Malos - men's garments made from kapa cloth
- G. Noh - ancient Japanese play
- H. Outrigger - poles used to balance ancient canoes
- I. Poi - pastry, cooked roots of taro plant
- J. It - skirts made from Ti plant
- K. Puili - bamboo sticks used for hula rhythm

V. Slides

- 1. Feather war god
- 2. Aloha shirt
- 3. Feather cape
 - a. Named for Chief Kehaulike-Nui of Maui
 - b. Made from hundreds of thousands of tiny feathers from birds caught in nets or by spreading glue on trees
- 4. Hawaiian war canoe
- 5. Woven basketry image of a war god
- 6. Ki'i (idols or images) - large wood carvings of war gods
- 7. Ki'i (idols or images) - large wood carvings of war gods
- 8. Statue of King Kamehameha the Great
- 9. Wood carving of war god Kikailimoku
- 10. Wood carving of war god Kikailimoku
- 11. Wood carving of war god
- 12. Wood carving of war god
- 13. Wood carving of war god
- 14. Leis maker wearing traditional "muumuu" (moo-moo)
- 15. Polynesian idol - used to adorn pagan temples; fern wood
- 16. Logs used for building ancient Hawaiian double canoe; sometimes hundreds of Polynesian seafarers lived in for days

17. Hula dance - ancient Polynesian, folklore opera; reinactment of well-loved stories; each gesture had special meaning.
18. Kapa - a cloth-like material made from mulberry tree bark beaten to resemble today's felt-decorated with stamped bamboo designs of vegetable dyes; loia cloths, capes, and religious "tapa" made this way
19. Shell necklaces - made of rare pupu o nuhau shells found only on island of Nuhau
20. Textile floral design used in aloha shirts and mumu
21. Traditional primitive grass hut

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MARYLAND ART

- I. Location
 - A. Mid Atlantic seaboard state
 - B. Bordered on north by Pennsylvania, on east by Delaware and Atlantic Ocean, on west by West Virginia, and on south by Virginia and Potomac River
 - C. Founded in 1632 as farming community
 - D. One of original 13 colonies
 - E. Two major cities Annapolis, the state capitol, and Baltimore
 1. Annapolis founded in mid 17th century and first peaceful capitol in U.S.
 2. Baltimore, founded in 1661, as a trading post due to the Chesapeake Bay
- II. Style
 - A. Artwork of early Maryland depicts historical events and lifestyles
 - B. Varied backgrounds of settlers, influences from homelands, new environment and available material contributes to regional style
 - C. Craftwork functional
 - D. Style similar to Colonial America
- III. Media/skills
 - A. Fine arts - depicts the historical events, lifestyles and functional media
 1. Painting
 2. Drawing
 3. Photography
 4. Printing
 - B. Sculpture - realistic monuments
 - C. Crafts - functional crafts found in Colonial Period
 1. Quilting
 2. Rughooking
 3. Weaving
 4. Ceramics
 5. Blacksmithing
 6. Duck carving (unique to Maryland)
 - D. Architecture (various styles, 17th through 18th century)
 1. Barns
 2. Log cabin
 3. City buildings
- IV. Special terms
 - A. Maryland artists
 1. Alfred Jacob Miller
 2. Edwin White
 3. A. Aubrey Bodine
 4. Ward Brothers
 - B. Craft terms
 1. Quilting
 - a. Blazing star
 - b. Cathedral window
 - c. Wedding
 2. Rughooking
 3. Duck decoys
- V. Slides
 - A. Political symbols

1. Maryland flag - unique among state flags; heraldic banner and Lord Baltimore's Code of Arms; adopted as state flag in 1904
 2. State Seal in Stained Glass - adopted in 1876; depicts Code of Arms of Lord Baltimore; farmer symbolizes Maryland, the fisherman symbolizes Lord Baltimore's colony in New Foundland
 3. Maryland State Capitol Building (photographed by Bodine) 1772-79 - oldest state capitol; largest wooden dome in U.S.; designed by Joseph Horatio Anderson
 4. County Seals - Dorchester, Cecil, Prince George's, Queen Anne, Worcester and Frederick
- B. Architecture
5. Log cabin - restored log cabin; Shab Row, Frederick
 6. Schiffersadt - completed 1756; oldest home in Frederick still standing
 7. Local townhouse - 18th century
 8. Spirew of Frederick - photographed by Bodine Visitation Convent, St. Johns Catholic, Courthouse, Evangelical Reformed, Evangelical Lutheran, Trinity Chapel and All Saints Episcopal
 9. Local scenes - 19th century local architecture by local artist Joe Osmond
 10. Barns - Western Maryland agrarian architecture
 11. Barn - patterns in brick - 1850's; status symbol for farmers
 12. Windows and doors - many styled architectural details from homes in downtown Baltimore
 13. Windows and doors - Baltimore
- C. Crafts
14. Quilter - quilting carried on as traditional craft; Blazing Star Quilt and Cathedral Window
 15. Crazy Quilt - late 1800's
 16. Album Quilt - Baltimore 1849 - made for wedding
 17. Rugmaking 1875 - pot of flowers; hooked on burlap
 18. Duck carving - Ward brothers pioneered original duck decoy carving; tradition carried on by Ward Foundation annual carving contest on Eastern Shore
 19. Bird carving - unique Maryland craft
- D. Scenes from lives of Marylanders
20. "Buffalo Hunt with Lance" by Alfred Jacob Miller 1858 - depicts life on frontier.
 21. "J.C. and the Market House Loafer" (right) "Neighborhood Characters at Local Pub" (left) by Alfred Jacob Miller 1840's - sketches reflections of times.
 22. Cromwell's Poster - 19th century commercial art poster advertising Steamship Freight Line
 23. Money - Colonial Paper Money 1774 - first printing techniques
 24. "Lord Calvert Lands" by R. McGill Mackall - Calvert establishing palatine of Maryland
 25. "Washington Resigns His Commission" by Edwin White. Displayed at State Capitol Building
- E. Monuments by A. Bodine
26. Washington Monument designed by Robert Mills in early 1800's - located in Baltimore; first monument to Washington begun but not completed
 27. War Memorial 1862 - monument to soldiers of Antietam Battle in Antietam Park

MARYLAND ART

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MIDDLE EAST ART

MIDDLE EAST ART

- I. Location
 - A. Region defined as Egypt, Iraq, Iran, Israel, Syria, Turkey, Afghanistan and Saudi Arabia
 - B. Area represents some of earliest known civilization
- II. Styles-cultural basically unchanged despite political turmoil
- III. Media/skills
 - A. Crafts
 1. Rugmaking
 2. Gold and metalwork
 3. Leather tooling
 4. Embroidery
 5. Wood carving
 6. Silk weaving
 - B. Other
 1. Tomb painting
 2. Calligraphy
 3. Architecture
 4. Miniature painting
 5. Mosaic tile work
- IV. Special terms:
 - A. Arabesque - ornamental style using flowers, foliage, fruit and occasional animal or figure to form an intricate pattern of interlaced lines
 - B. Cartouche - ornate, decorative frame
 - C. Iwan - large vaulted hall open on one side and enclosed on three sides framed by great arch
 - D. Kufic - earliest form of Arabic calligraphy; used extensively during first five centuries of Islam in architecture, copies of the Koran, textiles and pottery; eight different types of Kufic, identified by type and degree of ornamentation. (Simple Kufic; Foliated kufic, which appeared during 9th century and has vertical strokes ending in "lobed leaves or palmettes"; and floriated Kufic in which floral motifs and scrolls added to leaves and palmettes)
 - E. Masjid - mosque; literal translation "the place where one throws oneself on the ground"
 - F. Mihrab - prayer niche marking direction of Mecca to which all Moslem prayers are addressed; main mihrab usually focal point of structure and decoration
 - G. Minaret - tower adjoining or connected to Moslem religious building; call to prayer made five times day from minaret; some of tall later minarets difficult to climb and mainly for decorative purposes
 - H. Mosque - temple; building used for public worship by Muslims
 - I. Safavid - Iranian dynasty (1499-1736) having Turkish ancestry
 - J. Persia - ancient name for region which embraces modern day countries of Iran, Turkey and Afghanistan
- V. Slides
 1. Jewelers at Work, Egyptian Tomb Painting, 18th Dynasty - walls and passages inside tombs, temples and palaces covered with pictures of everyday life; stiffness of figures and characteristic pose (heads in profile, shoulders facing front, and legs to the side)

2. Head of Queen Nefertiti, Egyptian Sculpture, 18th Dynasty - sculpted bust of wife of Akhenaten; unusual because more realistic and natural; influence of young Pharaoh Akhenaten who tried to direct artisans toward more true to life depictions
3. Miniature, Persian, 14th Century - title of painting "Prince Humay Wounds Princess Humayun in Combat"; illustrated poem in books patterning and flatness of figures (characterize style of Persian painting)
4. Arabesque Carpet, Herat, Afghanistan, 16th Century - typically intricate scroll patterns and strong dark colors; fairly abstract in nature; few figurative motifs including birds and small animals; central medallions create feeling of centralized composition; sections of other medallions in corners of field show that only part of composition of staggered rows of huge forms with cartouches and pendants filled with floral and arabesque designs
5. Patterned Silk, Iran, Second half 16th Century - richly patterned silk brocades made for hangings, tent covers, cushions, saddle-cloths and garments of the nobles at the Safavid court; this piece may have been copied from popular drawing; shows Safavid prince on horseback accompanied by page, leading Turkoman or Uzbek prisoner (Safavids defeated both of these groups)
6. Prayer Rug, Ghiordes, Turkey - usually large enough for just one person; made sacred area worshiper used; had central panel contained at least one point niche resembling mihrab in mosque; good Muslim spreads rug five times daily with its niche facing toward Mecca
7. Ceramic Jar, Syria, 11th or 12th Century - storage jar made to hold dried fruit, grain or pickled foods; everyday piece produced in quantities and sold from stalls in bazaars; craftsmen created bowls, boxes, pitchers, vases, etc. working in traditional forms with only slight variations over centuries
8. Earthenware Bowl, Persia, 12th-13th Century - several techniques of ceramic decoration employed by artisans (painted Lakabi, cloisonne, engraved on carved silhouette); painted scenes very popular; potters advanced further in manipulation of color and design producing miniatures in min'ai, or enamel, technique; vessels painted in purple or green, under or on wet glaze, and then fired; black outlines added and details filled in other colors, second glaze applied and colors fixed by second firing; bowl example of min'ai technique
9. Bottle, Syria, 14th Century - glassmaking art which established in Syria for many centuries; speciality gilded and enameled mosque lamp, having a wide upper portion tapering down to narrow waist and expanding to form large bulging base, from which at one time projected small ear-shaped handles; contained in separate vessel inside
10. Ceramic Bottle (height 12-5/8"), Persian, 17th Century - Safavid period important for ceramic industry because of its successful attempts at imitating porcelain; great quantities of Chinese porcelain from lands of Persia encouraged local craftsmen; preference for blue and white ware employing all Chinese decorative motifs; bottle called Kirman type, very popular among Europeans
11. Kufic Script, Syria or Iraq, 9th Century - page from Koran written in Kufic script, oldest form of Islamic calligraphy; rectangular shape lent itself both to carving in stone and to writing on parchment; Kufic script used as architectural decoration, ceramic ornamentation and embroidered design

12. Qubbat As-Sakhrah, Jerusalem, 691-92 (completed) - also known as Dome of the Rock; structure revolutionary in design: marked contrast to simplicity of earliest places of worship
13. Minaret, Samarra, Iraq, 847 - Great Mosque of Samarra forms large rectangle of about 784 by 512 feet, making it largest in world; outer walls, built of light-red bricks to thickness of about eight feet, have proved able to withstand time; roof of sanctuary and porticoes of interior court supported by 464 columns (only fragments remain); eighty-nine feet away from mosque stands minaret, which Arabs called al-Malwiyan, meaning "the spiral"; minaret stands 164 feet tall
14. Tomb Tower, Iran, 1067-68 A.D. - panel detail shown from tomb tower located in Kharragan region of western Iran; Iranian builders used brick in variety of sizes, from large square bricks to very small kinds fired in special molds; bricks frequently cut into desired shapes while wet with sharp knife or wire; further variation in design achieved through changing mortar bed; not only did builders vary spacing between bricks but also treated mortar in different ways (flush with bricks in some areas and deeply recessed in others)
15. Minaret, Ghazni, Afghanistan, c. 1114-13 - artistic use of brickwork in minaret of Mas'ud III, interesting; prism-shaped tower divided by linear framework into various symmetrical compartments containing geometric openwork decoration in brick; at top terminates in wide band of Kufic inscriptions against background of arabesques
16. Tomb Tower, Iran, 1196-97 A.D. - Gunbad-i-Kabud at Maragha octagonal tomb tower with pyramidal roof, the upper part of which has been destroyed; complex brick patterns intermingled with glazed tiles; all decorative materials on facing are minute, giving the effect of glistening net enmeshing tower; shown west and northwest sides including entrance
17. Entrance Portal, Masjid-i-Shah, Iran, 1616 A.D. - built between 1612 and 1638 by Abu-l Qasim under the patronage of Shah Abbas I (The Great); major religious monuments completely faced inside and out with polychrome tile; portal shown 90 feet high
18. Principal Iwan and Dome, Masjid i-Shah, Iran 1612-13 - another view of royal mosque; rich yet delicate ornamentation created with mosaic tile
19. Masjid-i-Shaykh Lutfullah, Iran, 1601-18 A.D. - built by Shah Abbas I in honor of his father-in-law; architect Muhammad Rida ibn Ustad Husayn; calligraphy executed by Ali Reza; seen from front of building, dome rises off center to portal with pleasing effect; luxuriant vines decorate dome, giving impression against desert color of "bountiful nature"

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NATIVE AMERICAN ART

NATIVE AMERICAN ART

I. Location

A. Northeastern tribes

1. Seneca
2. Pamlico
3. Mohawks
4. Oneidas
5. Cayugas
6. Onondagas
7. Tuscaroras

B. Southeastern tribes

1. Seminoles
2. Creeks
3. Missouskee
4. Cherokee

C. Plains tribes

1. Sioux
2. Crow
3. Pawnee
4. Blackfoot
5. Arapaho
6. Cheyenne
7. Comanche
8. Kiowa
9. Assiniboine

D. Southwestern tribes

1. Navaho (Navajo)
2. Hopi
3. Pueblo
4. Apache
5. Shoshoni

E. Northwestern tribes

1. Tlingit
2. Kwa Kiutt
3. Tsimshian
4. Haida
5. Nootka

II. Styles

- A. Neighboring communities traded foodstuffs, hand crafts and raw materials
- B. All tribes shared important belief: Man is one with his environment
- C. Art changed to appeal to white traders

III. Media/skills

A. Northeastern tribes

1. Crafts necessity and reflected beauty of nature
 - a. Carved pipes
 - b. Ceramics
 - c. Ceremonial masks
2. Totem carvings
3. Mound building, wood, grass, mud

B. Southeastern tribes

1. Basket weaving
2. Masks and beadwork
3. Stone carving
4. Cloth stitchery (geometric designs)
5. Doll making
6. Wood, grass and bark architecture

- C. Plains tribes
 - 1. Painting as means to tell story
 - 2. Featherwork
 - 3. Stitchery and beadwork adorned buckskin
 - 4. Carved pipe bowls
 - 5. Decorative clothing
 - 6. Decorative carrying bags and tepees on pole framework
 - 7. Metalwork (silvercrafts)
 - 8. Kachina dolls
- D. Southwestern tribes
 - 1. Weaving
 - 2. Sand painting
 - 3. Silversmithing
 - 4. Ceramics/pottery
 - 5. Basketry
 - 6. Pueblo kachina doll
 - 7. Kachina masks
- E. Northwestern tribes
 - 1. Major craft woodworking
 - a. Wood carvings
 - b. Masks for individuals and group ceremonies
 - c. Totem poles
 - (1) color important
 - (2) animals and fantastic creatures
 - d. Low relief sculpture
 - 2. Decorated utensils
 - 3. Weaving of blankets
 - 4. Elaborate robes and dance kilts
 - 5. Villages of huge plank houses

IV. Special terms

- A. Ceramics
- B. Sandpainting
- C. Ceremonial masks
- D. Totem poles
- E. Cornhusk masks
- F. Kachina dolls
- G. Embroidery
- H. Mosaic
- I. Silversmithing
- J. Inlaid
- K. Quill baskets

V. Slides

- 1. Navaho woven rug and gourd rattle
- 2. Navaho woven rug
- 3. Hopu sand painting
- 4. Navaho sand painting
- 5. Mohawk woven basket (oval quilled basket)
- 6. Cherokee woven basket
- 7. Navaho pottery (wedding vase)
- 8. Iroquois false face
- 9. Mohawk corn husk mask (medicine society)
- 10. Northwest coast Indian totem pole
- 11. Sioux ceremonial dress (deer bone, beads and skins)
- 12. Jewelry (turquoise necklace, coral and silver bracelet - Navaho)
(deer skin bone, brass and leather necklace - Sioux)

13. Jewelry - turquoise, coral and silver inlay on a shell (Navaho)
14. Jewelry - beaded necklace (Sioux)
15. Jewelry - turquoise and silver ("Naja" necklace)

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B. Readings by Culture Area

The selected readings listed in this bibliography are suggested as an introduction to the richly varied arts and crafts created from prehistoric to modern times by Native American peoples of the United States.

The publications are organized by culture area to encompass major media practiced by Native American artists and craftsmen of these various regions. Several Canadian publications also are included for their comparative information.

Although a few outstanding early works are included, for the most part these suggested readings are titles or editions of recent date, so that the majority of the publications should be readily available for reference, or through inter-library loan, at your local library.

Except for the Indian Arts and Crafts Board's leaflet series, and some Smoke Signals issues still in print, the publications listed herein are not available from the Board.

Revised editions of this bibliography are planned when present stocks are depleted, so users of this leaflet who note errors or omissions are requested to communicate them to the Board by writing to the following address:

BIBLIOGRAPHY
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General

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2. Denver Art Museum. Indian Art Leaflets. Edited by the late Frederick Douglas, these excellent and concise reference guides deal with all aspects of North American Indians arts, crafts, design, symbolism, costumery, tribal histories, etc. Index should be consulted for data on specific subjects. For information write: Denver Art Museum, 100 West 14th Avenue, Denver, Colo. 80204.
3. Indian Arts and Crafts Board, U.S. Department of the Interior. Established by the Congress in 1935 as an independent agency of the Federal Government. From 1951 to 1968 the Board published articles and news notes in its Smoke Signals series, which was replaced in 1968 with publication of special titles on contemporary arts, issued in a new Native American Arts series. The Board also publishes several different leaflet series: Source Directories, Bibliographies, and Fact Sheets. For a listing of its current publications write: Indian Arts and Crafts Board, Room 4004, U.S. Department of the Interior, Wash., D.C. 20240.
4. Museum of the American Indian, Heye Foundation. Founded in 1916, this institution publishes in four different series: Contributions from the Museum, Indian Notes and Monographs, Indian Notes and Monographs-Miscellaneous Series, and Leaflets of the Museum. For information write: Museum of the American Indian, Broadway at 155th St., N.Y., N.Y. 10032.

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SOUTH AMERICAN ART

SOUTH AMERICAN ART

- I. Location
 - A. Southern hemisphere just below Central America
 - B. Fourth largest continent - about twice as large as United States
 - C. Half of land wilderness made up of high mountains, empty plains and tropical forests
 - D. Most of cities near coasts
- II. Styles
 - A. Region near Amazon
 - 1. Pottery discovered
 - 2. Highly decorative and painted geometricized designs covering surface
 - 3. Colors of white, red, black and gray used
 - B. North of Amazon delta - decorative mode of dots and parallel white lines
 - C. Further inland on the Amazon River; tapajo culture more naturalistic drawings as decorations on vases
 - D. Northern Brazil
 - 1. Styles of masks, shapes of birds, fish and other local animals
 - 2. Designs very geometric
 - E. Northern region of Argentina
 - 1. Wide variety of art
 - 2. Polychromatic (use of many colors) schemes used
 - 3. Figures highly stylized
 - 4. Geometric designs
- III. Media/skills
 - A. Fine arts
 - 1. Cave paintings of hunting and war
 - 2. Paintings on many huts
 - B. Sculpture
 - 1. Carved stone objects, masks and axes
 - 2. Idols
 - 3. Carved wooden objects
 - C. Crafts
 - 1. Pottery (burial urns, dishes, vases)
 - 2. Dance masks
 - 3. Fiber garments
 - 4. Featherworks
 - 5. Beadworks
 - 6. Ceremonial robes
 - 7. Mosaic disks
 - 8. Stone objects carved
 - 9. Jewelry, stone and shells
 - 10. Metalwork
 - D. Architecture
 - 1. Huts - painted with brightly painted human figures or geometric designs
 - 2. Huts - constructed of thatch, reeds and mud
 - 3. Spanish colonial - typified in San Marcello Church in Lima, Peru
 - 4. Land owner homes - Spanish style stucco and roof tile
 - 5. Cities - some modern architecture with Spanish and European influences in older buildings
- IV. Special terms
 - A. Anthropomorphic - men seated on stools

- B. Arawaks - northern Brazil culture
- C. Atacameno - northwestern Argentina culture
- D. Caribs - northern Brazil culture
- E. Champléve decoration - cut out or depressed spaces in metal filled with enamel
- F. Diaguita - northwestern Argentina culture
- G. Jadeite - translucent light green or yellowish mineral
- H. Marajo - island at the mouth of Amazon
- I. Mazagao - culture in Amazon
- J. Petroglyphs - drawing or carving on rocks
- K. Polychrome - many different colors
- L. Sambaquis - shell mounds which include stone carved objects
- M. Tangas - small beadworks
- N. Trapajos - inland Amazon culture

V. Slides

1. "Clay Figure" (State of Jalisco, Peru) - figure shows hunchback holding staff which rests on fish with head at other end; man probably mythical or legendary figure
2. "Clay Bowl" (southern coastal region of Peru) demon in guise of animal of prey with trophy heads and stylized puma
3. "Stone Wall" (1400 A.D., Argentina) - large stone at corner of structure weighs approximately 6-8 tons
4. "Ruins of Písal" (Inca-Ecuador) - most ancient architecture in form of temples or meeting places; sun temple at Pisac
5. "Death Mask" (Cauca Valley, Columbia) - typical gold piece found in ancient Latin American art; gold plentiful and easy to work with
6. "Clay Tiger" (Bolivia) - rare specimen shows simple form of vessel in its classic form; simple forms in design; colors still brilliant after thousands of years
7. "Feather Ornaments" (Brazil) - chin labret at right worn by man; collar and bone flute at center man's ceremonial adornment; collar at left love gift given from man to mate
8. "Peruvian Ceramics" (Cupisnique Period, 500 A.D.) - brilliant colors; strong contours and forms; pieces vessels to hold water
9. "Paracas Ceramic Pieces" (500-1000 A.D., Peru) - brilliant orange on small piece to right; some of overall design elements found in modern ceramics; shape of large pot on right indicative of some work by contemporary potters
10. "San Marcello Church" (Lima, Peru) - Spanish colonial architecture
11. "Necklace" (500 A.D. Peru) - gold beads with faces and jar shaped objects of moche culture
12. "Fiber Garment" (1000 A.D. Peru) - mythical bird or butterfly
13. "Funerary Gloves" (Peru) - attributed to the Incas
14. "Mochica Pottery" (Peru)
15. "Diaguita Pottery" (Argentina)
16. "The Birth of America" (Roberto Matta 1957) - Chilean painter, well respected by his fellow painters; admired for use of color and light and explosive feeling
17. "Mural in the Nilo Theater" (Nemesio Antwnez 1958) - Director of Art at the University of Chile; lyric sensitivity, biomorphic shapes and brilliant color
18. "Sao Paulo" (Brazil) - downtown skyscrapers and broad boulevards reaching out through miles of homes and factories

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LANGUAGE ARTS

INTRODUCTORY STATEMENT

This resource section enables art teachers to plan programs in adherence to Basic Objective #5:

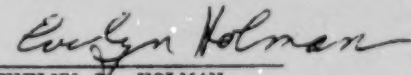
By June 1978, basic skill instruction in listening, speaking, reading, writing, grammar, mathematics, computation and problem solving which occur in subject matter areas other than Language Arts and Mathematics will be identified, evaluated, revised and implemented consistently throughout the system to the satisfaction of the Superintendent and the Board of Education.

Determining points in the existing art curriculum for opportunities of reinforcing basic skills identified in language arts and mathematics was the committee's first job.

Next, those goals and instructional objectives of language arts and mathematics relating to the art curriculum were identified.

Finally, teaching strategies and activities were suggested which reinforce the basic skills goals of the math and language arts areas within the existing curriculum.

The format of this supplement shows, in the column layout, the goals and transitional objectives of the language arts program and the mathematics program, and is followed by a column giving the teaching strategies and activities for each transitional objective. Each teacher, hopefully, will refer to this area to plan activities that interrelate art and the basic skills of language arts and mathematics.



EVELYN B. HOLMAN
Executive Director of Curriculum
and Instruction

Foreword

Though the primary purpose of the suggested activities, as listed, is for reinforcing or supporting basic skill objectives, the activities should also reinforce and support the development of the students' artistic skills, attitudes and understanding. The activities contained herein do not constitute all of the possibilities for supporting language arts and mathematics basic skills. Creative, imaginative teachers will undoubtedly think of other activities which support those basic skills while developing art skills. Nor should it be interpreted that all of the listed activities must be used. Teaching styles and curriculum

adjustments based upon identified student needs preclude the use of all activities. Teachers should look upon the suggested activities as examples to stimulate further creative thought.

Although the art teacher's criteria for the selection of activities and materials for art classes will be primarily art oriented, further examination of selected activities and materials in terms of possible correlation with those identified basic language arts and mathematics objectives is appropriate and recommended. All teachers in each subject area must realize that they are contributing to the total growth of the student.

GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES

01 COMPREHEND SPEECH

01 Receive, remember and evaluate ideas and details presented orally

Plan an oral presentation of facts, procedures and processes with an evaluated follow-up.

1. Art History
2. Demonstrations
3. Critiques

SAMPLE ACTIVITY - Select an artist discussed in a presentation and be able to evaluate his/her painting style.

02 Perform tasks according to directions given orally

Use oral delivery of the directions for an art project (skills, techniques and use of materials and equipment).

1. Verbal instructions
2. Oral introduction of the techniques involved in the production of weaving, painting, ceramics, etc.

02 COMPREHEND CONCEPTS TRANSMITTED BY BODY AND OTHER NONLINGUAL SIGHT SYMBOLS

Transmit ideas through visual symbols.

1. Drawing a posed figure
2. Labeling through the use of symbols
3. Mood interpretation projects

SAMPLE ACTIVITY - Interpret the mood of a painting, sculpture, etc. through design and elements.

03 UTILIZE AND INTERPRET MASS COMMUNICATION MEDIA WITH UNDERSTANDING AND DISCRIMINATION

Utilize presentation of methods in which advertising and mass media are used to effectively communicate ideas through active participation and evaluation.

1. Cartooning
2. Advertising Media
3. Television

SAMPLE ACTIVITY - Create a poster which advertises an imaginary product.

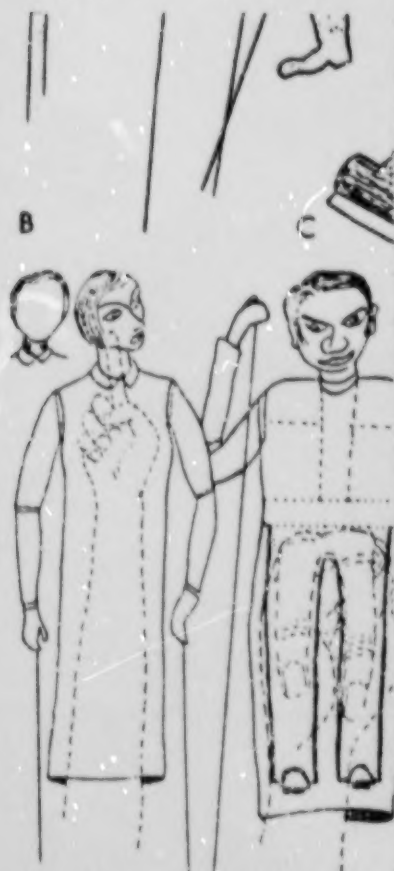


GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES

04 UNDERSTAND CONVENTIONS OF FORMAL, INFORMAL AND CASUAL SPEECH - READ AND SPEAK BEFORE GROUPS - IN CONVERSATION



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01 Understand social etiquette

02 Speak effectively before a group

03 Communicate ideas orally in logical, understandable format

04 Participate in and contribute to oral group activities

06 Conduct a one-to-one interview

07 Read orally using correct pronunciation and rate-response to contextual clues with regard to mood and style

Create a learning atmosphere for directional, opinionated and evaluative conversation.

Incorporate the directing and critiquing of class presentations through

1. Art History research and oral delivery
2. Introduction of class instructional material
3. Creative interpretations of oral descriptions

SAMPLE ACTIVITY - Develop a report from a painting studied or created and deliver orally.

Use creative media that express human needs and experiences.

1. Puppetry
2. Diorama
3. Illustration

SAMPLE ACTIVITY - Illustrate a story and present it orally.

Organize a group art activity in which the group displays the ability to select leaders and encourages total participation and communicative abilities.

1. Mural painting
2. Environmental art
3. Stage sets

Develop activities in which interviews are conducted.

1. Question visiting artists and demonstrators
2. Interview subjects at an out-of-school art event
3. Prepare for an interview for art schools and jobs

SAMPLE ACTIVITY - Visit an arts and crafts fair and interview the participants.

Design art problems which involve both oral and visual communication devices.

1. Puppetry
2. "Show and Tell" of art experiences and art projects
3. Masks

SAMPLE ACTIVITY - Disguise yourself with a mask and give oral clues as your identity.

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08. COMPREHEND MATERIAL -
READS/INTERPRETS THIS
MATERIAL LITERALLY AND
CRITICALLY

02 Identify and understand
use of homonyms, synonyms
and antonyms

Introduce homonyms, synonyms and antonyms which are related to art materials, processes or concepts.

1. Painting - illustrate antonyms using brush strokes (i.e. thick and thin, fast and slow)
2. Clay images which depict the various meanings for homonyms, synonyms and antonyms.

SAMPLE ACTIVITY - For homonyms, the teacher might direct the students to form a clay sun and son.

Illustrate design elements, i.e. rough and smooth textures, thick and thin lines, warm and cool colors.

07 Assimilate special
technical vocabularies
when necessary for special
reading purposes

Introduce terms describing the various processes, tools, materials and concepts specific to art activities.

1. Art periods
2. Elements of design
3. Techniques

SAMPLE ACTIVITY - Develop vocabulary lists for selected projects.

01 Distill main idea in what
he or she reads - distin-
guishes details as sub-
ordinate to the idea

Evaluate art work for themes and supporting themes.

1. Discussion of elements of design that make a total work of art
2. Painting
3. Shadow boxes

SAMPLE ACTIVITY - Identify the main idea (central theme) and its supporting details.

02 Recall details in material
read

Use art procedures in which details are observed.

1. Caricature
2. Textural decorations of ceramics
3. Enlargements

SAMPLE ACTIVITY - Magnify detail to create a larger painting.

GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES

05 DRAMATIZE IDEAS AND
EVENTS, BOTH ALONE AND
WITH OTHERS



01 Improvise dramatic scenes

02 Participate with others
in dramatic activities

06 UNDERSTAND RELATIONSHIP
BETWEEN SOUND AND
SYMBOL EVIDENCED IN
WORDS OF OUR LANGUAGE

01 Recognize single consonants - verbalize their corresponding sounds

09 Use word recognition
system in decoding new
words

07 READ WORDS, UNDERSTAND
THEIR STRUCTURES AND
MEANINGS

01 Understand particular
words may have multiple
meanings

Direct the students to create and perform a dramatic scene whose function is to depict characters, emotions and events.

1. Costume design
2. Diorama
3. Marionettes

SAMPLE ACTIVITY - Design a costume consistent with a character analysis.

Organize activities in which students develop and evaluate dramatic productions as a group.

1. Stage set
2. Lighting
3. Filmmaking

SAMPLE ACTIVITY - Film a skit and review it for evaluation.

Develop class activities in which students must associate letters and their sounds.

1. Illustrate a letter position.
2. Substitute pictures of words in context.
3. Interpret letter sound.

SAMPLE ACTIVITY - Select and draw an object the name for which satisfied a consonant and its position.

Design classroom activities in which students may associate pictures with words and their meanings.

1. Picture collage
2. Picture and title

SAMPLE ACTIVITY - Choose a word, then find picture clues to create a collage which communicates the meaning of the word.

Introduce words in which their double meanings apply in some way to art work.

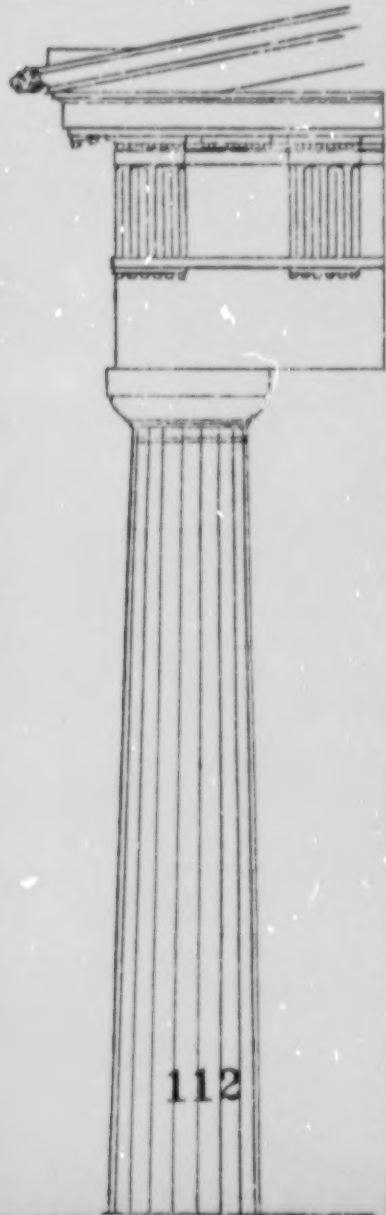
1. Demonstrate multiple meanings of elementary art words (primary).
2. Illustrate the two meanings of a word, i.e. warm and warm (as in color).

SAMPLE ACTIVITY - Warm, cool, primary and secondary

GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES



03 Utilize context clues to interpret new words

Point out context clues and consciously incorporate them into reading materials prepared for art instruction.

1. Apply - Applique
2. The sun is orange; therefore, orange is a warm color.
3. Teach the word glaze through an association with the child's experience with glass.

04 Recall sequences of events in materials read

Use verbal, written and active tests to evaluate the student's ability to recall sequences from art instruction.

1. Sequence of Art History movements
2. Step-by-step directions for the use of materials and equipment

SAMPLE ACTIVITY - Evaluate the student's recall of step-by-step directions through preparation of plaster of paris.

05 Identify and distinguish between fact, non-fact in material read

Review materials read for art assignments, pointing out differences among substantiated fact, personal opinion, theory and fiction.

1. Film production of fictional stories
2. Caricature
3. Art History

SAMPLE ACTIVITY - Discuss the various authors' opinions concerning the construction of pyramids.

06 Make inferences, draw logical conclusions concerning material read

Gather a variety of written and visual materials which, when presented together, allow the art student to deduct certain logical conclusions through analysis of data.

1. Art History presentation
2. "Thrown pots" are round
3. Sharp tools are used to cut

SAMPLE ACTIVITY - Many primitive cultures built temples; therefore, most primitive cultures developed religion.

GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES



07 Evaluate and make judgments and generalizations about material read

08 Interpret and evaluate actions, emotions and reactions of characters portrayed in material read

10 Perceive cause and effect relationships in what is read

11 Recognize, make comparisons and draw analogies in material read

Allow students to evaluate materials read.

1. Art History
2. Research for art projects
3. Posters displaying the rules for classroom management

SAMPLE ACTIVITY - Direct students to research the origin of the cave paintings and evaluate the various authors' opinions concerning that topic.

Develop art activities in which the student will interpret and evaluate the actions, emotions and reactions of characters from written materials.

1. Puppetry - (Wizard of Oz, Grimm's Fairy Tales, Aesop's Fables, etc.)
2. Mural paintings from a story
3. Character sculpture

SAMPLE ACTIVITY - Illustrate an entry from the Guinness Book of World Records

Develop art projects which are directly related to cause and effect relationships presented in written form.

1. Mobile (concept of Balance)
2. Resist techniques (principle that wax and oil resist liquid)
3. Kites (weight and design factors as they affect flight)

SAMPLE ACTIVITY - Allow student to design a mobile allowing him or her to perceive the balance relationship needed to achieve proper engineering.

Create art assignments in which students must determine the differences and similarities between paired culture styles, techniques, etc. from written resources.

1. Compare and contrast contemporary and primitive housing.
2. Compare the design of various tools and their uses.
3. Compare Afro-American and African art styles.

GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES

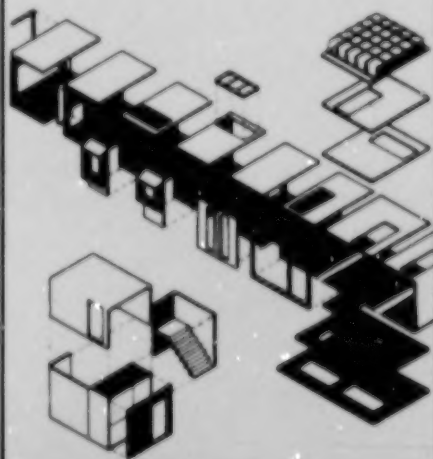


09 EMPLOY VARIETY OF STUDY SKILLS TO LOCATE, USE SPECIFIC INFORMATION, ORGANIZE WHAT WAS READ

12 Understand material selected as appropriate in meeting needs and interests

13 Demonstrate an awareness of an author's purpose

01 Understand and carry out written directions



Design activities in which the student must select material specific to his or her needs from a variety of resources.

1. Library
2. Art books and magazines
3. Charts and tables

SAMPLE ACTIVITY - Use a lettering book to select a letter style to complete a poster.

Direct students in art activities designed to reveal the intent of an artist, art history movement or styles through reading and research.

1. Interpretation of an art work
2. Pop Art movement
3. Impressionist Style

SAMPLE ACTIVITY - Research and analyze Winslow Homer's illustrations as they relate to the Civil War period.

Using visual aids and reading materials to instruct the students to perform an art activity.

1. Construct an instructional chart using basic picture symbols and words for an art project.
2. Design spatial relationships.
3. Read a descriptive passage. Draw and label parts and shapes.

SAMPLE ACTIVITY - Using two or three dimensional shapes, create a geometric design placing shapes in specific positions: "under" "below" "above" "over" etc.

GLASIER STENCIL
GOLD RUBI
 Herkules
 Hobo
Kalligraphia
 L&C Stymie Lite
MARVIN
 Michel
 moonshier
Mini Bold
NEON
 Octopuss
 Optex®
oxford
PEIGNOT Bold
 Pin Ball
PIONEER
 Pluto Outline
 Premier Lightline
PREMIER SHADED
PRISMA

02 Read for a variety of purposes

04 Alphabetize

05 Use dictionary efficiently and effectively

06 Analyze organization in material read

118

Create an art environment and plan art activities which encourage or demand reading.

1. Label materials and areas of work space.
2. List art elements and terms and tools and their symbols in areas of the work space.
3. Locate and identify literal information concerning an art project through the design of flashcards.

SAMPLE ACTIVITY - Read about and plan a sculpture. Make flashcards indicating names and symbols for ideas, materials and tools.

Use orderly systems for organizing and arranging art ideas and skills.

1. Lettering
2. Alphabetical art words for a reference card box.
3. Stenciling

SAMPLE ACTIVITY - Practice stylized lettering through the drawing of the alphabet.

Understand the importance of and make use of the dictionary for art activities.

1. Make a basic picture dictionary about art projects.
2. Locate unknown art words in a dictionary.
3. Locate derivatives of words.

SAMPLE ACTIVITY - In studying San-Serif lettering, use the dictionary to find derivatives.

Use literal ideas and themes and develop an analytical art system.

1. Commercial art layouts
2. Outline notes in Art History
3. A story with sequence pictures (cartooning, books, filming)

SAMPLE ACTIVITY - Construct a newspaper ad by making use of "headlines," "sub-headlines" and "copy."

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Helvetica Outline

(Helvetica Med. Outline)

A B C D E F G H I J K

M N O P Q R S T U V W

a b c d e f g h i j k l m

n o p q r s t u v w x y

1 2 3 4 5 6 7 8 9 0

& ? ! @ \$ % ^ & * ~

A1

135-72-CN (2509)

a

135-72-L (2510)

A1

135-80-CN (2511)

a

135-80-L (2512)

A1

135-48-CN (2513)

a

135-48-L (2514)

Aa

135-42-CLN

Aa

135-38-CLN

Aa

135-30-CLN

07 Use reference materials

Create an art environment in which various references are compiled and used.

1. Organize learning stations.
2. Use the media center for art projects.
3. Encourage environmental resources (interior and exterior).

SAMPLE ACTIVITY - Collect books, visual examples, labels and magazines for a "ceramic" reading area.

09 Write reports

Encourage students to write about various art themes.

1. Reports on artists
2. Reports on terminology and skills
3. Reports on Art History time periods

SAMPLE ACTIVITY - Compile a report on the art element "texture."

10 Employ proofreading as a study skill

Review art work for correct spelling, word usage and grammar.

1. Commercial art work
2. Cartooning
3. Art History reports

SAMPLE ACTIVITY - Make a poster with correct word usage.

11 Take notes and summarize

Take notes on a demonstration or presentation and review prior to making an art project.

1. Observation of slides or visual aides
2. Listening to lectures
3. Field trips

SAMPLE ACTIVITY - List important ideas and items given in the tour of an art museum.

12 Read captions with understanding

Familiarize the students with the dynamics of captions to create an image or idea.

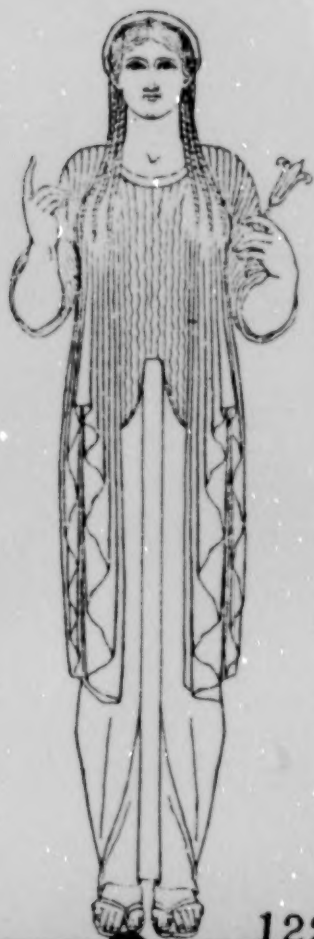
1. Stylized poster captions
2. Plan a billboard layout including words and images.
3. Create happenings throughout the school which may be implied through signs and captions in descriptive areas.

SAMPLE ACTIVITY - Use a descriptive art element (line, shape, color) to exaggerate a word caption for a poster.

GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES

10 CLASSIFY AND ANALYZE
FORMS OF LITERATURE01 Identify and differentiate
between literary forms

Make a variety of literary forms available to the students within the art context and encourage their use.

1. Artists' bibliographies (i.e. Rembrandt and Van Gogh)
2. Motivational fictional short stories
3. Illustrated poems

SAMPLE ACTIVITY - Direct the students to write poems in the poetic form of haiku and then illustrate them.

03 Recognize literary
devices and their uses

Identify hyperbole, humor and exaggerating as expressive literary devices in art activities.

1. Humorous cartoons
2. Exaggeration of facial features in a drawing
3. Illustrated hyperboles

SAMPLE ACTIVITY - Develop a cartoon which illustrates "I have a lot of homework to do."

04 Know various poetic forms

Plan to use a variety of poetic forms in the art classroom.

1. Take a poem and illustrate the rhyming words.
2. Match the pattern of weaving to that of a poem.
3. Provide poetic motivation for art projects.

SAMPLE ACTIVITY - If you wash your brush too late, it will end in a terrible fate!

06 Recognize difference in
mood, style, tone and
point of view in various
genres

Identify and explain the similarities between style, tone and mood as they apply to both art and literature in the discussion of various works.

1. Words are to an author as clay is to a potter.
2. Compare the moods of literary works and works of art.
3. Compare and contrast the style of a poem and a piece of furniture.

GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES

11 APPLY FUNCTIONAL READING SKILLS NECESSARY FOR SURVIVAL IN SOCIETY

01 Comprehend and follow oral and written directions

02 Locate references in various fields

03 Apply information gained through reading at home, society and school

04 Understand and complete forms for reporting personal information

By using oral or written directions, the student should create a specific art project.

1. Present picture symbol directions to make an art project.
2. Apply for an art contest.
3. Learn independently through art stations.

SAMPLE ACTIVITY - Diagram the symbols and skills in the procedure of paper folding.

Locate references within textbooks, dictionaries, magazines, art encyclopedias, American Art Dictionary and filmstrips for use in art research.

1. Research identity of a piece of art.
2. Research cultural art heritages.
3. Research American art heritage.

SAMPLE ACTIVITY - Present a painting (known artist, unknown time period) and explore the artist's bibliography to reveal the correct time period.

In broadening the foundation of an art project, use information gathered from the home, school and environment.

1. Collage
2. Commercial art
3. Creative expression of a real event as indicated by a non-school reading

SAMPLE ACTIVITY - Carry a theme for a collage by using magazines, newspapers, public announcements, ads, etc. which expresses that theme.

Create systems for informative self-analysis and identification.

1. Make an art portfolio.
2. Label art work completely.
3. Self-evaluate skills and concepts in art on county art forms.

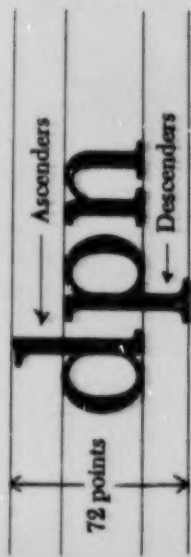
SAMPLE ACTIVITY - Label art work for submission with the name of artist, title of work, date completed, school and any other important information.

GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES

12 ASSIMILATE SKILLS OF WRITING LETTERS AND WORDS INCLUDING PROPER USE OF CAPITALIZATION, PUNCTUATION AND SPELLING



05 Develop personal interests through reading

Create art problems in which the student will develop art interests through reading.

1. Cultural heritage projects
2. Study of personal interest skills
3. Development of personalized style

SAMPLE ACTIVITY - A student researches ancestral background and identifies the art related characteristics.

01 Write legibly

Develop skills for fine motor control in writing.

1. Drawing (line directions and forms)
2. Commercial lettering (maps, charts and posters)
3. Rhythm painting (calligraphy)

SAMPLE ACTIVITY - Introduce line directions (up and down) and forms (straight, curved) in the formation of letters.

02 Capitalize properly

Offer art projects in which the students must capitalize.

1. Commercial art printing
2. Personalized clothing and accessories
3. Writing and illustrating a story

SAMPLE ACTIVITY - Stencil print the student's name and a personalized symbol on a T-shirt.

03 Punctuate correctly

Grammatical skills must be learned in order to promote correct communication skills in art.

04 Correctly spell given words

1. Commercial art
2. Research reports
3. Media presentations

SAMPLE ACTIVITY - Correct grammatical usage helps make an effective filmstrip.

GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES

15 IDENTIFY, ANALYZE AND WRITE VARIOUS TYPES AND PATTERNS OF SENTENCES AND THEIR COMPONENTS

01 Identify, compose various types of sentences (declarative, imperative, interrogative and exclamatory)

The art instructor will actively reinforce sentence variety, proper sentence structure and correct punctuation in all forms of student-teacher interaction.

1. Critiques
2. Reports
3. Titles and captions

SAMPLE ACTIVITY - Sentence punctuation is corrected during the review of written reports and critiques.

16 ORGANIZE MATERIAL, SHOW LOGICAL DEVELOPMENT OF IDEAS THROUGH WRITING

01 Understand formal aspect and organizational methods of writing paragraphs

The art teacher will develop activities in which the student's knowledge and understanding of a formal paragraph structure will be tested and reinforced.

1. Compose a picture and describe the interaction of its design elements in a short paragraph.
2. Research Art History.
3. Describe the problems you encountered during the completion of this project.

SAMPLE ACTIVITY - Write a short paragraph describing your feelings about a sculpture, painting, etc.

02 Organize and develop prose writing projects beyond scope of a paragraph

Develop writing assignments in which the student will have the opportunity to improve his or her command of multi-paragraph composition.

1. Research Art History.
2. Write a composition on your favorite work of art and explain why you like it.
3. Write a composition describing your impressions of an art fair, museum, crafts show, etc.

SAMPLE ACTIVITY - Design a package and describe its intended contents.

Number in Edition

10

Brief Student Evaluation of Print

and with the lettering
so I can't cut out

Teacher Evaluation of Print

GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES

- 17 RECOGNIZE AND WRITE BOTH EXPRESSIVE AND PRECISE LANGUAGE IN A VARIETY OF STYLES



- 18 WRITE CREATIVELY, UTILIZING APPROPRIATE STYLES, DEVICES AND FORMAL CHARACTERISTICS OF STANDARD LITERARY FORMS

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- 01 Utilize expressive language

- 03 Understand the difference between connotative and denotative language

- 01 Understand various stylistic and formal conventions of social correspondence

- 03 Analyze and compose in narrative style

Design experiences which motivate the student to implement precise and expressive language.

1. Construct a variety of marionette characters and allow students to write a short play utilizing those character types.
2. Act out the colors of a painting expressing precise reactions to those colors.
3. Show a silent film and allow the students to improvise an appropriate soundtrack.

Assist the student in the differentiation between connotative and denotative meanings of words in organized classroom activities.

1. Recreate a television advertisement and later review the words which either have a positive or negative connotation.
2. Pair a picture with its connotative and denotative meanings.
3. Use the connotations derived from the names of tools to reinforce the names and functions of the tools.

Correspondence in art class

1. Art show invitations
2. Greeting cards (holidays, special occasions, seasons)
3. Yearbook production

SAMPLE ACTIVITY - Design a format for an artistic and formal announcement advertising an art show for your school.

Use interpretive art stimuli and creative art works to inspire analytical narratives.

1. Creative writing from pictures
2. Puppet shows
3. Filmmaking

SAMPLE ACTIVITY - Interpret students' creative paintings for a main idea and plot to be written in story form.

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GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES



oes on two feet!



SPEEDS

04 Write creatively

Present the students with abstract ideas as a stimuli for an art project that will in turn inspire creative writing.

1. Interpret abstractly (performance and writing).
2. Create and write about imaginary environments.
3. Build clay imaginary animals - write about a friend's project.

SAMPLE ACTIVITY - Interpret an abstract painting using group improvisational methods in which the students become the elements of the painting. Incorporate expressions and sounds. Critique the expression in writing.

05 Understand various stylistic and formal conventions of business correspondence

Make use of conventional means of business correspondence in art class.

1. Yearbook
2. Commercial art
3. Art career related letters

SAMPLE ACTIVITY - Student must submit a formal letter to an art school concerning career information.

06 Understand journalistic styles of writing

In acquiring journalistic styles, students can develop their writing to answer the questions "Who?" "What?" "Where?" "When?" and "How?"

1. Yearbook
2. Commercial art
3. Filmmaking

SAMPLE ACTIVITY - Assign movies for preview and write a critical review.

08 Organize and compose a short play

Assign art projects which suggest character interpretation, imaginative events and creative scenes. Write a script expressing these ideas.

1. Oriental play (masks, shadows)
2. Indian and African folklore
3. Puppetry

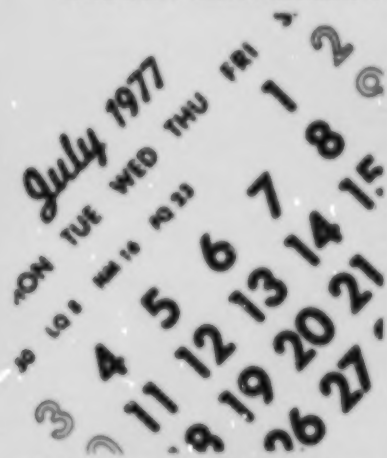
SAMPLE ACTIVITY - Make masks and props. Create character sketches from which to compose a script, character list and scene.

GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES

19 UNDERSTAND TIME AND SEASONAL RELATIONSHIPS



20 UNDERSTAND HISTORICAL AND GEOGRAPHICAL INFLUENCES AND CHANGES IN LANGUAGE AND DIALECT



01 Understand time relationships

02 Understand seasonal relationships

01 Understand that archaic words exist and have a certain place in fiction

02 Understand dialect

Introduce the element of time as a basis for an art project.

1. Atmospheric painting
2. Understanding time allotments of an active art class
3. Printmaking - calendars

SAMPLE ACTIVITY - Observe and record environmental changes during the course of a day. Paint the same scene depicting different times of the day.

Introduce the element of "seasons" as the basis for an art project.

1. Painting and drawing
2. Printmaking
3. Outdoor filming

SAMPLE ACTIVITY - Print with nature objects found seasonally.

Explore eras of art history in which the objects belong to an early conventional stage, but of too advanced a style to be called primitive.

1. Greek art
2. Egyptian art
3. Roman art

SAMPLE ACTIVITY - Portray Greek myths using archaic art styles.

Design art activities which promote the discussion and understanding of various dialects and their origins.

1. Identification of the appropriate dialect in dramatic recreation of a time period, geographic region or cultural heritage
2. Rewriting of words in dialect form for the captioning of cartoons
3. Guessing of dialect region from playing card representative

GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES

03 Know the composite origin of the English language

Introduce or review art terms which are borrowed from a language other than English.

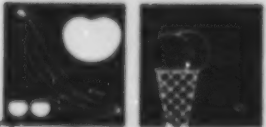
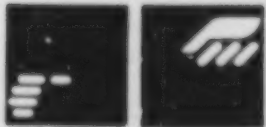
- 1. color - colour (Latin)*
- 2. mural - murels (French for walls)*



GOALS

TRANSITIONAL OBJECTIVES

 SUBJECT Art Education
 TEACHING STRATEGY & ACTIVITIES

 I. RECALL AND/OR
 RECOGNIZE MATHEMATICAL
 DEFINITIONS, FACTS AND
 SYMBOLS

 A. Demonstrate the ability
 to count

B. Recall mathematical facts

 C. Have a knowledge of
 mathematical terms

D. Identify geometric shapes

 E. Recognize measuring
 devices

 F. Identify mathematical
 symbols

 Apply the counting of design elements or art materials to complete
 the requirements of any art project.

1. Weaving process and loom construction
2. Film - sequence
3. Design - repeated patterns

SAMPLE ACTIVITY - Count warp for loom.

Identify and recall size and proportions of art materials.

1. Paper
2. Brushes
3. Sandpaper

 SAMPLE ACTIVITY - Select the correct grade of sandpaper using
 the identifying number which indicates either
 a smooth or rough surface.

 Apply mathematical terms toward the development of a design and
 the use of materials.

1. Liquid measurement
2. Linear measurement
3. Solid measurement

SAMPLE ACTIVITY - Measure lines to make a symmetrical drawing.

Recognize basic geometric shapes as a basis of design.

1. Design
2. Sculpture
3. Solid measurement

 SAMPLE ACTIVITY - Plan the construction of a model building
 combining geometric shapes.

 Identify the tools used for measuring materials in the development
 of an art project.

Sight and evaluate the use of mathematical symbols

1. Graphic design
2. Color theory
3. Perspective drawing

SAMPLE ACTIVITY - Blue + Yellow = Green

GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES

II. PERFORM MATHEMATICAL MANIPULATIONS

A. Perform the operation of addition

Apply the positive process of constructing and combining materials to produce a 2D or 3D form.

1. Additive printing process
2. Constructed sculpture
3. Collage

SAMPLE ACTIVITY - Construct a junk sculpture by adding found objects to one another.

B. Perform the operation of subtraction

Use the negative process of cutting, carving and resisting techniques of a material to produce a 2D surface or 3D form.

1. Printmaking
2. Batik
3. Weaving and stitchery

SAMPLE ACTIVITY - Remove either a warp or weft from a piece of burlap to create a pleasing design.

C. Perform the operation of multiplication

Utilize the repetitive process of using images, design elements and forms to produce a 2D or 3D project.

1. Casting
2. Printmaking
3. Enlargements

SAMPLE ACTIVITY - Print a pattern through the application of a repeated motif.

D. Perform the operation of division

Divide materials and design space in art processes (2D or 3D space).

1. Paper folding
2. Wood crafts (jigsaw)
3. Lettering

SAMPLE ACTIVITY - Organize a layout for lettering by dividing the given space.

E. Use measuring devices

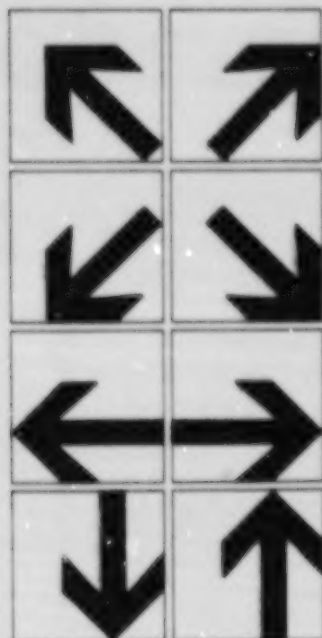
Use tools for measuring materials in the development of an art project.

A2-6-F2-6

GOALS

TRANSITIONAL OBJECTIVES

TEACHING STRATEGY & ACTIVITIES


 III. UNDERSTAND
MATHEMATICAL CONCEPTS
AND PROCESSES

 F. Perform geometric
construction

G. Use charts and tables

 H. Solve simple equations
and inequalities

 A. Understand the concept
of number

 B. Translate a verbal
statement to a mathemat-
ical symbol equivalent

Use geometric forms in the development of an art project.

1. Textiles (patterns)
2. Ceramic functionals
3. Mask making

SAMPLE ACTIVITY - Construct a cylindrical coil pot.

Use charts and tables to complement the instructional program.

1. Color wheel
2. Photography (development chart)
3. Ceramics (glazing and firing)

 SAMPLE ACTIVITY - Use a color wheel to develop a triad
color harmony.

 Make visual comparisons of the quality and quantity of material
characteristics.

1. Design elements
2. Dyes
3. Paint

 SAMPLE ACTIVITY - Color equation - X quantity of blue +
 X quantity of yellow =

Develop the sequence of an art media.

1. Cartooning
2. Filmmaking
3. Color value

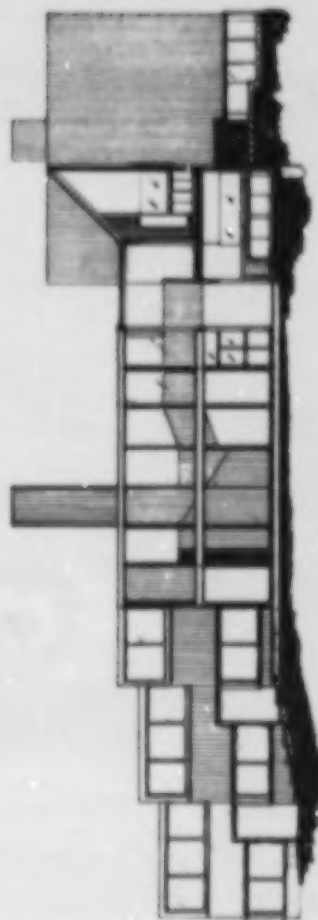
SAMPLE ACTIVITY - Make a value scale from 1-10 (black to white).

Develop art materials.

1. Homemade paints
2. Cleaning solutions
3. Modeling dough

 SAMPLE ACTIVITY - $10 (H_2O) + (H_2SA) =$

 Make Ag or Cu pickle solution (cleaning agent).
Ten parts water plus one part Sulphuric Acid
equals Pickle Solution - for silver and copper
cleaning.



C. Translate a verbal statement to a mathematical symbol equivalent

D. Understand that various procedures exist for the solving of a problem

E. Translate mathematical statement of a physical model

F. Understand the application of a physical model to a mathematical equivalent

Develop art materials.

1. Sawdust
2. Wheat Paste
3. Salt Ceramic

SAMPLE ACTIVITY - Compare a mathematical statement such as $1 \text{ c salt to } 1/2 \text{ c cornstarch to } 3/4 \text{ c H}_2\text{O}$ to the verbal statement one cup of salt added to one half cup of cornstarch added to three quarter cup of water makes salt ceramic.

Create art problems in which procedures are chosen by the student to determine the end product.

1. Solving an element of design using various media
2. Expressing a theme using various media
3. Using various techniques within a media

SAMPLE ACTIVITY - Create a line design using any of the following materials: pen and ink, scratchboard, pencil or string.

Create art problems in which students develop a working model from a mathematical statement.

1. Model proportions
2. Paper folding (3D form)
3. Landscape painting

SAMPLE ACTIVITY - Using an oval with the correct mathematical proportions, construct a portrait model of the face.

Analyze a physical model in relation to its mathematical proportions.

1. Drawing
2. Floor plans
3. Sculpture

SAMPLE ACTIVITY - Draw a floor plan using proportion measurements of a given room.

IV. SOLVE SPECIFIC
MATHEMATICAL PROBLEMS

G. Interpret charts, tables and data

Identify the relationships between information gathered and recorded from charts and tables in order to control the methods used with an art media.

1. Film developing
2. Enameling and Glazing
3. Munsell Color System

SAMPLE ACTIVITY - Compare the results of recorded temperature readings during the firing process of copper enameling.

A. Analyse and select the processes necessary to determine the solution of a problem

Develop art activities which are designed to encourage the student to analyze data and arrive at reasonable solutions.

B. Acquire the ability to follow a logical development to a problem

1. Mobiles - Test the various possible arrangements of the parts of a mobile to achieve proper balance.

C. Solve and test reasonableness of result

2. Matched colors - Recreate a color through analysis of its component colors.

D. Test accuracy of a solution of the problem

3. Grid system - Reconstruct a small picture on a large scale and in proper proportion.

SLIDES

1. Poster - bicycle
2. Poster by LaTrec
3. Poster - German
4. Poster - Wordless
5. Banner
6. Word Designs
7. Graphic Design - Soup Can by Andy Warhol
8. Collage - City of Angels by Charles Ringamuth
9. Symbol - Peace or "Ban the Bomb"
10. Stamp - Commemorative
11. Cartoon - Look Mickey by Lichtenstein
12. Hieroglyphics - Hieroglyphs For Fun
13. Calligraphy - The Book of Kall
14. Border Design - Thorn Rose
15. Haiku - Wind, Sand and Sky
16. Poetry - illustrated
17. Poetry - Four Corners of the Sky
18. Illustration - Snow White - Walt Disney
19. Illustration - Snow White by Nancy Ekholm
20. Puppet - lion
21. Crayon - A Special Birthday
22. Pen and Ink
23. Watercolor - The Treasure
24. Woodcut - Once A Mouse
25. Collage - The Snowy Day

SLIDE CORRELATIONS/LANGUAGE ARTS

- Goal 01
Objective 01 - Slides 18, 19
- Goal 02
Objective 02 - Slides 9, 18, 19
- Goal 03
Objective 03 - Slides 1, 2, 3, 4, 7, 11
- Goal 04
Objective 03 - Slides 18, 19, 20, 21, 22, 23, 24
Objective 07 - Slide 20
- Goal 06
Objective 01 - Slides 4, 16
Objective 09 - Slides 5, 6, 9
- Goal 08
Objective 02 - Slides 7, 8
Objective 03 - Slide 3
Objective 05 - Slides 11, 18, 19
Objective 08 - Slides 18, 19
Objective 11 - Slides 1, 2, 3, 4, 12, 13, 18, 19
Objective 12 - Slides 12, 13, 21, 22, 23, 24
Objective 13 - Slides 18, 19, 21, 22, 23, 24
- Goal 09
Objective 01 - Slide 3
Objective 02 - Slides 5, 9
Objective 06 - Slides 11, 14, 15, 16, 20, 21, 22, 23, 24
Objective 10 - Slides 1, 2, 3
Objective 12 - Slides 1, 2, 3, 4, 5, 6, 8
- Goal 10
Objective 01 - Slides 15, 11, 14, 16, 17, 18, 19

Objective 03 - Slides 6, 11, 12
 Objective 03 - Slides 6, 11, 12
 Objective 04 - Slides 15, 16, 17
 Objective 06 - Slides 15, 16, 17, 18, 19, 21, 22, 23, 24, 25
 Goal 11
 Objective 02 - Slides 4, 8
 Objective 03 - Slides 7, 8, 11
 Goal 12
 Objective 01 - Slides 1, 2, 3, 13, 16, 17
 Objective 04 - Slides 1, 2, 3, 10, 15
 Goal 17
 Objective 01 - Slides 15, 17, 20, 21, 22, 23, 24
 Goal 18
 Objective 01 - Slides 1, 2, 3, 6
 Objective 03 - Slides 7, 8, 9, 11
 Objective 04 - Slides 11, 12
 Objective 06 - Slides 6, 17, 20
 Goal 19
 Objective 01 - Slides 21, 22, 23, 24
 Objective 02 - Slides 15, 16, 24
 Goal 20
 Objective 01 - Slides 12, 13
 Objective 03 - Slides 8, 12, 13, 15, 25

MATH

SLIDE CORRELATION MATH

Goal I

Objective A - Slide 1 Caso Mai by Fernandez Arman (1928-1967) - oil on perspex - 41-1/2 x 38-1/2

Arman is the pioneer and unchallenged master of the trend known as "New Realism." In his paintings, the pictorial role is played by objects.

In this painting traces of myriad colors emerge from emptied tubes arranged in rows over three sections of the picture, which form friezes organizing its structure. The tubes and streaks of paint are enclosed in perspex, thus allowing free play of the shapes and colors of the objects.

Suggested Discussion Questions

1. Count the number of paint tubes.
2. How many yellow paint tubes are there?
3. How many green tubes are there?
4. How many tubes would be there if all green tubes were removed?

Objective B - Far and Near by Zoltan Kemeny (1907-1965) - 1959 copper 41-1/4 x 53-1/2

Starting with a single industrial and metallic element, but using its different units of height, weight, or size, Kemeny, by addition and repetition, achieves welded mural panels that are, in the final analysis, paintings as much as reliefs. The difference in size of the elements is also frequently used by the artist to achieve effects of perspective.

Suggested Discussion Questions

1. What shape is the main shape in the artwork most like?
2. What can you say about the size of the shapes?
3. Why do you suppose the artist arranged the size of the shapes as he did?

Objective D - Slide 3 Zett-RG - Victor Vasarely

In this painting, which forms an exact square, Vasarely uses only accurately standardized elements that can be regulated mathematically: red squares or red circles in grey squares. Furthermore, in the central square of the painting, the circles and squares are arranged inversely in relation to the axis of the work.

Suggested Discussion Questions

1. Name the shapes in the painting.
2. Are the squares the same size?
3. What geometric shapes are not in the picture?

Goal II

Objective A - Slide 4 The King Ettore Colla (1899-1968) 1951 Iron - 52x41x16

The figure of "The King" is an assemblage of found objects. Prior to the creation of this sculpture Picasso made his sculpture "The Absinth Glass" and Dadaism began to produce his inventions. Colla had his own sense of humor; his imaginations saw a maximum of possibilities in iron alone, particularly in already used objects.

Suggested Discussion Questions

1. How did the artist put this sculpture together?
2. How many pieces make up the main body of the sculpture?
3. How many pieces make up the other parts of the sculpture?
4. What are the total number of pieces?
5. How is this artwork different from one that is carved?

Objective B - Slide 5 - Two Forms in Echelon by Barbara Hepworth (1903-)
1961 Bronze - height 46"

Often enough in Barbara Hepworth's morphological statements, certain reminders of primitive celtic art - standing stones, menhirs, etc. - can be found; the same bare abstraction with a secret lyricism, the same slightly dreamy and contemplative sensitivity. The hollowing out of the masses thus responds as much to her emotional needs as to plastic drives. In her work, concern for the perfection of the surfaces combines with simplicity and clearness of conception to produce touching, tough elemental, architectural forms.

Suggested Discussion Questions

1. How did the artist make this work?
2. Did she subtract more than she left?

Objective D - Slide 6 - Erectile by Pol Bury (1922-) 1962 Wood and nylon cord
- 37 x 18-1/2 x 3"

"Erectile" is fabricated of smoothly finished woods, alluring to the eye and seductive to the touch. The forms are geometric and motor activated, but their mechanical basis is contradicted by intermittent, languorous stirrings so surreptitious that they can happen unnoticed.

Suggested Discussion Questions

1. What did the artist do to the inside of the rectangular space?
2. Into how many parts is it divided?

Objective F - Slide 7 Plaza Derek Boshier (1937)

Suggested Discussion Questions

1. How is the inside cube unlike the outside cube?

Objective G - Slide 8 Chromatic Scale of Tones

Goal III

Objective B - Slide 7 York Manor (13th-15th century)

Suggested Discussion Questions

1. How is the illustration on the right related to the picture of the building?
2. What is a scale drawing?
3. Why is a scale drawing necessary before building a structure?

Objective D - Slide 10 Construction in Space by Naum Gabo (1890-)
1960 Bronze 15-1/4"

In accordance with the Constructivist theories that he developed in 1920, Gabo denies volume, its weight and its opacity. Instead, he substitutes the lightness and transparency of the space that passes through his sculpture. By developing spatially, surfaces that have been fully defined from the outset, Gabo invents forms that can be inferred, one from another, organically, thereby founding simultaneously a new concept of the geometry of space and a new architectural logic.

Suggested Discussion Questions

1. Do you think the artist planned to put the string in the order it is?
2. Would the string design look different if he had strung it horizontally instead of the way he did?
3. Would the inside design look different if the opening was a geometric shape instead of an organic shape?

Goal IV

Objective D - Slide 11 Peacock by Alexander Calder (1898)

"Peacock" is a fine and typical work. Its precisely shaped vanes of blue, red and orange are connected by rods and wires which function as lines drawn through space and which can be stirred into orbital motion by a chance breeze or a touch of the hand. As the long central member moves slowly, the constellation of colored metal shapes, elegantly, and perfectly balanced and counterbalanced swings, dips and gestures in at least three different tempos, contrapuntally related by contrasting in humor as well as in speed and rhythm.

Suggested Discussion Questions

1. Why might the artist have decided not to use all solid shapes on the mobile?
2. Where can you find positive and negative space in the mobile?

SLIDES

1. Casa Mai by Fernandez Arman
2. Far and Near by Zoltan Kemeny
3. Zett-RG by Victor Vasarely
4. The King by Ettore Colla
5. Two Forms in Echelon by Barbara Hepworth
6. Erectile by Pol Bury
7. Plaza by Derek Boshier

8. Chromatic Scale of Tones
9. York Manor
10. Construction in Space by Naum Gabo
11. Peacock by Calder

SCIENCE

SLIDE CORRELATION SCIENCE

Level I

- A. Physical/Earth Science Material Objects
 - 1. Introducing the concept of material
 - a. To identify some of the materials of which objects are made
 - b. To categorize objects according to the materials of which they are made
 - c. To distinguish between objects composed of one material and objects made of many materials
 - d. To develop, through experience, visual discrimination skills
 - 2. Indian Dance Apron (1850-1875) - made of painted buckskin, aprons of this style were worn in ceremonial dances. Various decorations were added, such as carvings, fur cloth or leather applique. A flannel trim is sewn to the hem of this apron, to which puffin beaks and deer hoofs have been fastened to serve as rattles. (Slide #1)
 - 3. Suggested Discussion Questions
 - a. Name as many different materials as you can see in the slide.
 - b. Are the materials man-made or natural?
- B. Life/Earth Science
 - 1. Seeds and Plants
 - a. To describe seeds and to grow plants from seeds
 - b. To state some requirements for seed germination and plant growth
 - 2. Tall Plowing by Grant Wood (1892-1942) (Slide #2)
 - 3. Suggested Discussion Questions
 - a. What is the purpose of the plow in the picture?
 - b. What kind of seeds were planted to produce the shock bundles that are shown in the middle of the painting?
 - 4. Habitats
 - a. To use the term habitat to refer to a place where an organism lives
 - b. To describe habitats found in the school area
 - 5. Waterfall by a Cottage by Jacob van Ruysdael, Dutch Landscape Painter (Slide #3)
 - 6. Suggested Discussion Questions
 - a. What different types of organisms do you see in the painting?
 - b. Name several different habitats found in the painting.
 - c. What kinds of organisms would live in each habitat?

Level II

- A. Physical/Earth Science
 - 1. Gear Systems
 - a. To use the word system to refer to a group of related objects
 - b. To qualitatively predict relative turning rates of interacting gears or pulleys
 - 2. Sunflower by Jean Tinguely (1925) Scrap metal, height 84" (Slide #4)
Tinguely made ingenious "meta-matic" constructions that recall his countryman, Paul Klee.
 - 3. Suggested Discussion Questions
 - a. How are the materials in this sculpture related?
 - b. Is there a gear in the sculpture?
 - c. What parts of the "system" do you suppose move?
- B. Life/Earth Science
 - 1. Life Cycles
 - a. To identify organisms

- b. To describe habitats
- c. To illustrate a food chain
- d. To list the characteristics of living, dead, and nonliving objects
- e. To sort organisms into plants and animals
- 2. Along the Hudson by Arnold Blanch - This is a lithograph with a long view to the other side of the Hudson. The river islands and opulent farmgrounds are seen in the foreground. The reaper is at work depositing grain. An apple orchard is also in view. (Slide #5)
- 3. Suggested Discussion Questions
 - a. Name some organisms that are shown in the lithograph.
 - b. Name several habitats.
 - c. Describe a food chain that is evident in the illustration.
- 4. Metamorphosis
 - a. To identify stages in the life cycles of frogs, crickets, fruit flies, moths, mealworms and local animals
 - b. To arrange in sequential order pictures of stages in the life cycle of a common animal
 - c. To use and apply the term metamorphosis correctly
 - d. To understand and use the term metamorphosis to refer to the developmental sequence of plants and animals
- 5. M. C. Escher - This is a possible combination of threefold rotation points and mirror lines. They run along the long diagonal of the unit cell and the two directions which are equivalent to it by rotational symmetry. (Slide #6)
- 6. Suggested Discussion Questions
 - a. What life forms do you see in the picture?
 - b. Which two life forms would be part of a metamorphosis?

Level III

A. Life/Earth Science

- 1. Growing Populations
 - a. To predict a vast increase in the numbers of organisms if all offspring survive in each generation
 - b. To understand that certain factors limit the numbers of plants and animals surviving in each generation
- 2. The City from Greenwich Village by John Sloan (Slide #7)
- 3. Suggested Discussion Questions
 - a. Would you find jungle animals in this scene?
 - b. Why don't you see a forest?
 - c. If more people would like to live in this area, what would have to be done?
- 4. Populations in Water
 - a. To describe feeding interactions among aquatic populations
- 5. The Return of the Fisherman by Joaquin Sorolla y Bastida (1863-1923) (Slide #8)
- 6. Suggested Discussion Questions
 - a. What kinds of aquatic life might you find in the water?
 - b. What will the fishermen do with their catch?

Level IV

A. Relative Position and Motion

- 1. Relative motion
 - a. To identify and describe motion or lack of motion relative to Mr. O.
 - b. To interpret change of relative motion of objects in motion pictures or photographs

- c. To create an illusion of motion using the flip books
 2. Flip book - small pad which has a succession of drawings. Each drawing differs slightly from the one before. When flipped the drawing appears to move. (Slide #9)
 3. Suggested Discussion Questions
 - a. Animated films are made to give the illusion of motion. How is this accomplished?
 - b. In what ways are animated films and flip books alike?
 - c. Why do your characters have to move slowly when putting together a flip book?
 4. Shadow Astronomy
 - a. To compare the size and direction of a shadow at various times of the day
 - b. To use polar coordinates for describing the shadow of a vertical post or peg
 - c. To make inferences about a sequence of events by interpreting the directions and sizes of the shadows
 5. Stonehenge - Neolithic monument located north of Salisbury, England. It was thought to have been built from about 1800 to about 1400 B.C. (Slide #10)
 6. Suggested Discussion Questions
 - a. Could you tell the approximate time of day by looking at the shadows, the posts of stonehenge cast?
 - b. From looking at any photograph or painting, could you tell the approximate time of day?
 - c. Why does a shadow repeat the shape of the object?
- B. Environments
1. Plant Responses to Environmental Factors
 - a. To describe the growth responses of plants under differing environmental conditions
 2. Autumn Trees (Slide #11)
 3. Waterfall by a Cottage by Jacob van Ruysdael (Slide #3)
 4. Suggested Discussion Questions
 - a. How does cold weather affect a tree in the fall?
 - b. How does the warm weather affect a tree in the spring?

Level V.

A. Communities

1. Community Interactions
 - a. To use the term reproduction to refer to the production of offspring
 - b. To describe and explain the path of food and the cyclic path of raw materials in a community
 - c. To use the term community to refer to the interdependent populations in a given area
 - d. To identify the plants of a community as producers, the animals as consumers, and molds, bacteria, and yeast as decomposers
2. Mahantango Valley Farm by Artist unknown (c.1860) - This painting is an example of American folk art. Folk art is noted for its simplicity, directness and little use of perspective. (Slide #12)
3. Suggested Discussion Questions
 - a. Name the many types of offspring seen in the painting.
 - b. Describe the basic food paths in this community.
 - c. How does this painting show a community?
 - d. Designate which subjects are producers, consumers or decomposers.

B. Energy Sources

1. Transfer of Solar Energy
 - a. To identify the variables that affect the amount of solar energy transferred to samples of water
 - b. To describe and discuss some possible uses of solar energy
 - c. To identify the variables that affect the transfer of energy from hot water
 - d. To use controlled experiments to analyze problems involving solar energy transfer
 - e. To investigate the use of insulators to prevent energy transfer
2. Solar Earth House - modern architecture utilizes and incorporates solar energy as part of its design (Slide #13)
3. Suggested Discussion Questions
 - a. What ways can solar energy be used?
 - b. What types of insulators are used in homes and clothing?
Where else can you find insulators?

SLIDES

1. Indian Dance Apron
2. Fall Plowing by Grant Wood
3. Waterfall by a Cottage by Jacob van Ruysdael
4. Sunflower by Jean Tinguely
5. Along the Hudson by Arnold Blanch
6. Design, M.C. Escher
7. The City from Greenwich Village by John Sloan
8. The Return of the Fisherman by Joaquin Sorolla y Bastida
9. Flip book
10. Stonehenge
11. Autumn Trees
12. Mahantango Valley Farm by Artist unknown
13. Solar Earth House

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HOLIDAYS

I. Holidays

II. Styles

- A. Medieval art
- B. Renaissance art
- C. 19th Century art
- D. Contemporary art
- E. Ethnic/Folk arts
 - 1. American
 - 2. Ukranian
 - 3. Chinese
 - 4. European
 - 5. Mexican
 - 6. Jewish

III. Media/skills

- A. Fine arts
 - 1. Painting
 - 2. Calligraphy
- B. Crafts
 - 1. Kitemaking
 - 2. Silhouettes
 - 3. Egg decoration/Batik
 - 4. Masks
 - 5. Toy making
- C. Architecture

IV. Special terms

- A. Book of Kells - Middle Ages manuscript of book from Ireland
- B. Chartres - 13th century cathedral in France
- C. Cezanne, Paul - A 19th century French painter, important in development of modern art
- D. Dreidel - top used in game of chance at Chanukah
- E. Mardi Gras - celebration on Shrove Tuesday (day before Lent) introduced by French to America in 1766; Rex is King of Mardi Gras.
- F. Pysanka - eggs first decorated in the Ukraine using batik-like technique of wax resist and dyes
- G. Scherenschnitte - "Scissor Cut"; German craft brought to America in 1631
- H. Silhouette - paper cut to show a human profile; most popular in 19th century when few Americans could afford painted portraits
- I. Valentine - Became popular in America in 1800's; Early Valentines hand painted or scissor cut to form lace-like appearance

V. Slides

- 1. Chinese New Year
- 2. Mardi Gras, Parade showing Rex the King
- 3. Mardi Gras by Paul Cezanne
- 4. Valentine's Day, Early American hand painted Valentine
- 5. Valentine's Day, Scherenschnitte Valentine
- 6. Presidents' Day - silhouette of George Washington
- 7. St. Patrick's Day - Book of Kells manuscript
- 8. Easter - Pysanka egg
- 9. May Day - May baskets (Medieval custom)
- 10. Independence Day - Flag by Jasper Johns
- 11. Halloween, Mayan ceremonial costume
- 12. Halloween, Turquoise inlaid mask from Mexico
- 13. Halloween, Contemporary papier maché mask

14. Thanksgiving - Pilgrims Going to Church by H. Boughton George 1867
15. Chanukah - Dreidel
16. Christmas, Stain glass - basilica of Cathedral at Chartres
17. Christmas, Pinata

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SEASONS

SEASONS

I. Spring

A. Slides

1. Le Grande Jatte - French pointillist by Seurat 1844-85 (Slide 1)
2. La Primavera - Florentine school by Sandro Botticelli 1444/45-1510 (Slide 2)
3. Storm on the Great Bridge - Japanese by Hiroshige 1797-1858 (Slide 3)
4. In the Meadow - French impressionist by Auguste Renoir 1841-1919 (Slide 4)
5. Boy Watching Train - American realist by Norman Rockwell (Slide 5)

B. Suggested media

1. Paper construction
2. Kite construction
3. Collage
4. Watercolor
5. Payons
6. Pastels
7. Pen and ink
8. Printmaking

II. Summer

A. Slides

6. Sunflowers - Dutch post impressionist by Vincent Van Gogh (Slide 6)
7. Boat off Deer Isle - American watercolorist by John Marin (1926) 1870-1953 (Slide 7)
8. Sloop, Bermuda - American watercolorist by Winslow Homer 1836-1910 (Slide 8)
9. The Boating Party - American impressionist of the French school by Mary Cassatt 1844-1926 (Slide 9)
10. Caught on the Fly - American lithographers Currier & Ives 1989 (Slide 10)

B. Suggested media

1. Collage
2. Watercolor
3. Payons
4. Pastels
5. Pen and ink
6. Paper construction
7. Printmaking
8. Sand casting

III. Winter

A. Slides

11. Returning Hunter - Modern sculpture American-Alaskan unknown artist (Slide 11)
12. Lavender Mist - American abstract by Jackson Pollack (Slide 12)
13. Winter Fun - American Norman Rockwell realist (Slide 13)
14. Winter, (Hunters in the Snow) by Peter Brueghel (1525-30-1569) mannerist (Slide 14)
15. Carnival Evening - French primitive Henri Rousseau (1886) 1844-1910 (Slide 15)

B. Suggested media

1. Clay - Eskimo
2. Plaster and soap carving
3. Watercolor
4. Tempura
5. Collage
6. Printmaking

IV. Fall

A. Slides

16. The Violinist - Russian by Marc Chagall 1897 (Slide 16)
17. Wheatfields - Dutch genre by Jacob Van Ruysdael (1670) 1628-1682
Landscape artist (Slide 17)
18. Autumn Landscape - North China wall painting 1031 (Slide 18)
19. Edge of August - American abstract by Mark Tobey 1890 (1953) (Slide 19)
20. Back to School - American by Norman Rockwell (Slide 20)

B. Suggested media

1. Watercolor
2. Tempera
3. Pastels
4. Pastels
5. Pen and ink
6. Collage
7. Printmaking

GIFTED AND TALENTED

IDENTIFICATION

Grades 1-5

Process

In keeping with the county's policy on identification of the gifted/talented student, the art specialists will stress the following:

- Art teacher evaluation of portfolio
- Classroom, appropriate teacher or administrator nomination
- Parent nomination
- Self and peer nomination

Students will be screened by one or more of the following methods:

- Renzulli-Hartman Scales
- Torrance Test of Creative Thinking
- Student's art

The scores from the nomination forms will be placed on the criteria worksheet. The program should include a maximum of 3-5% of the school's population.

- Parent permission slip

Criteria Sheet for Classroom Teachers and/or Administrators

When a child can be described by all or part of any of the following statements, put the number of the characteristic after the student's name.

The child:

1. Chooses art as a means of expression; is eager to visually express ideas.
2. Tends to select art media for free activity or classroom projects.
3. Displays a great deal of curiosity about many things; is constantly asking questions about anything and everything.
4. Is interested in other people's work; can appreciate, criticize and learn from others' work.
5. Displays a good deal of intellectual playfulness; fantasizes, imagines.
6. Draws a variety of things (not just jets or horses or people); draws things in ways no other children do; shows originality.

Students' Names	Grade Level	Characteristic(s) (by number)
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

Parent Nomination Form

Dear Parent:

Please read the statements below carefully and place an X in one of the boxes following each statement to indicate how often you have observed that characteristic. Please mark one box only for each statement.

	Seldom or never	Occasionally	Considerably	Almost always
My child:				
1. Draws a variety of things (not just jets or horses or people).	☐	☐	☐	☐
2. Takes art work seriously. Seems to find much satisfaction in it.	☐	☐	☐	☐
3. Spends extra time with drawing and painting activities.	☐	☐	☐	☐
4. Shows originality. Draws things in ways no other children do.	☐	☐	☐	☐
5. Puts depth into pictures, plans pictures and uses good proportion.	☐	☐	☐	☐
6. Is willing to try out new materials and experiences.	☐	☐	☐	☐
7. Likes to model with clay, carve soap, or work with other forms of 3-D art.	☐	☐	☐	☐
8. Uses art to express his or her own experiences or feelings.	☐	☐	☐	☐
9. Is interested in other people's art work. Can appreciate, criticize and learn from others' work.	☐	☐	☐	☐
Add Column Total	☐	☐	☐	☐
	1	2	3	4
Multiply by Weight	☐	☐	☐	☐
Add Weighted Column Totals	☐	☐	☐	☐
Total				

Parent Name _____

Student Name _____

When you have completed this form, please return it to the art teacher at your school.
Thank you.

Scales for the Rating Behavioral Characteristics of Superior Students

Joseph S. Rensulli / Linda H. Smith / Alan J. White / Carolyn M. Callahan / Robert K. Hartman

Name _____ Date _____

School _____ Grade _____ Age _____

Teacher or person completing this form _____

How long have you known the child? _____ Months _____

Part V Artistic Characteristics

	<i>Seldom or never</i>	<i>Occasionally</i>	<i>Considerably</i>	<i>Almost always</i>
1 Likes to participate in art activities; is eager to visually express ideas.	☐	☐	☐	☐
2 Incorporates a large number of elements into art work; varies the subject and content of art work.	☐	☐	☐	☐
3 Arrives at unique, unconventional solutions to artistic problems as opposed to traditional, conventional ones.	☐	☐	☐	☐
4 Concentrates for long periods of time on art projects.	☐	☐	☐	☐
5 Willingly tries out different media; experiments with a variety of materials and techniques.	☐	☐	☐	☐
6 Tends to select art media for free activity or classroom projects.	☐	☐	☐	☐
7 Is particularly sensitive to the environment; is a keen observer - sees the unusual, what may be overlooked by others.	☐	☐	☐	☐
8 Produces balance and order in art work.	☐	☐	☐	☐
9 Is critical of own work; sets high standards of quality; often reworks creation in order to refine it.	☐	☐	☐	☐
10 Shows an interest in other student's work - spends time studying and discussing their work.	☐	☐	☐	☐
11 Elaborates on ideas from other people - uses them as a "jumping off point" as opposed to copying them.	☐	☐	☐	☐
Add Column Total	☐	☐	☐	☐
Multiply by Weight	☐ 1	☐ 2	☐ 3	☐ 4
Add Weighted Column Totals	☐	> ☐	> ☐	> ☐
Total	☐			

Scales for the Rating Behavioral Characteristics of Superior Students

Joseph S. Renouli / Linda H. Smith / Alan J. White / Carolyn M. Callahan / Robert K. Hartman

Name _____ Date _____

School _____ Grade _____ Age _____

Teacher or person completing this form _____

How long have you known the child? _____ Months

Part III: Creativity Characteristics

	<i>Not at all</i>	<i>Seldom</i>	<i>Occasionally</i>	<i>Usually</i>	<i>Almost always</i>
1 Displays a great deal of curiosity about many things; is constantly asking questions about anything and everything.	☐	☐	☐	☐	☐
2 Generates a large number of ideas or solutions to problems and questions; often offers unusual ("way out"), unique, clever responses.	☐	☐	☐	☐	☐
3 Is uninhibited in expressions of opinion; is sometimes radical and spirited in disagreement; is tenacious.	☐	☐	☐	☐	☐
4 Is a high risk taker; is adventurous and speculative.	☐	☐	☐	☐	☐
5 Displays a good deal of intellectual playfulness; fantasizes; imagines ("I wonder what would happen if..."); manipulates ideas (i.e., changes, elaborates upon them); is often concerned with adapting, improving and modifying institutions, objects, and systems.	☐	☐	☐	☐	☐
6 Displays a keen sense of humor and sees humor in situations that may not appear to be humorous to others.	☐	☐	☐	☐	☐
7 Is unusually aware of his impulses and more open to the irrational in himself (freer expression of feminine interest for boys; greater than usual amount of independence for girls); shows emotional sensitivity.	☐	☐	☐	☐	☐
8 Is sensitive to beauty; attends to aesthetic characteristics of things.	☐	☐	☐	☐	☐
9 Nonconforming; accepts disorder; is not interested in details; is individualistic; does not fear being different.	☐	☐	☐	☐	☐
10 Criticizes constructively; is unwilling to accept authoritarian pronouncements without critical examination.	☐	☐	☐	☐	☐
Add Column Total	☐	☐	☐	☐	☐
Multiply by Weight	☐	☐	☐	☐	☐
Add Weighted Column Totals	☐	☐	☐	☐	☐

Total

171



GIFTED/TALENTED CRITERIA WORKSHEET

[illegible]

Torrance Circles Subtest

Administer the following test to a large group for screening purposes or a small group in order to determine which are the most creative. This is a subtest taken from the Torrance Tests of Creative Thinking, reprinted with the permission of Dr. E. Paul Torrance. The entire test is available from Personnel Press, A Division of Ginn and Company, P. O. Box 2649, Columbus, Ohio, 43216.

CIRCLES

It is important when testing for creativity to permit the students time to be creative. This may mean passing out the tests to the whole group and letting those that finish quickly work on other things permitting all the students to finish. Elaboration, particularly, takes time and if you are going to truly differentiate between children with this skill, sufficient time must be allotted.

INSTRUCTIONS: See how many objects you can make from the circles on the following page. A circle would be the main part of whatever you make. With pencil or crayon add lines to the circles to complete your picture. Your lines can be inside the circle, outside the circle, or both inside and outside the circle. Try to think of things that no one else in the class will think of. Make as many things as you can and put as many ideas as you can in each one. Add labels or titles, if the identity of the object is not clear. (Raise your hand if you have a question; the teacher will come to your desk.)

DIRECTIONS FOR SCORING CIRCLES

adapted from Minnesota Tests of Creative Thinking
by E. Paul Torrance

FLUENCY: The score for fluency is determined simply by counting the number of responses that the subject made, i.e., the number of objects drawn. Do not count the number of circles used as some objects may have required two or more circles.

ORIGINALITY: The score for originality is made by counting all of the responses with the exception of these:

Balloons (only toy balloons)	Human faces (excluding definitely expressive or fantasy faces)
Balls	Pans (excluding pans with some contents such as fried eggs)
Buttons	Tires
Donuts	Wheels
Earth, Moon, or Sun (excluding models, globes, etc.)	The two examples of glasses and jack-o-lanterns
Fruits	

In the case that an original category of response (bicycles, tables, numbers, hats, etc.) is repeated with little or no modification, all repeated responses are not scored. An example would be the use of circles in constructing the letters. "p", "q", and "b", the category of response letters is repeated -- thus, only the first response "p" would be regarded as original. However, if there is a shift in script style, or a change to capitalization, then all the responses are scored.

ELABORATION: The score for elaboration is determined by giving a point for each extra line added to the picture that means a new and significant detail. Thus, an apple might be elaborated to include a stem, leaves, a rotten spot, a worm coming out of the apple, a pitted shape, or mixed coloration. One point would be added for each of these. An illustration of how several lines might count only one point would be that of a clock. You would give one point each for the hour hand, the minute hand, the pin which these hands would be attached to, all of the numbers, a stand, an alarm bell at the top, and a handle, for a total of seven points, even though the number of lines and extra figures would number possibly 20 or more. A point should be added for each new idea or significant detail but not for repetition of the detail needed to complete it, such as the number of the hours. The marks for the minutes and seconds, however, would count as one new idea or an extra point beyond the hour figures.

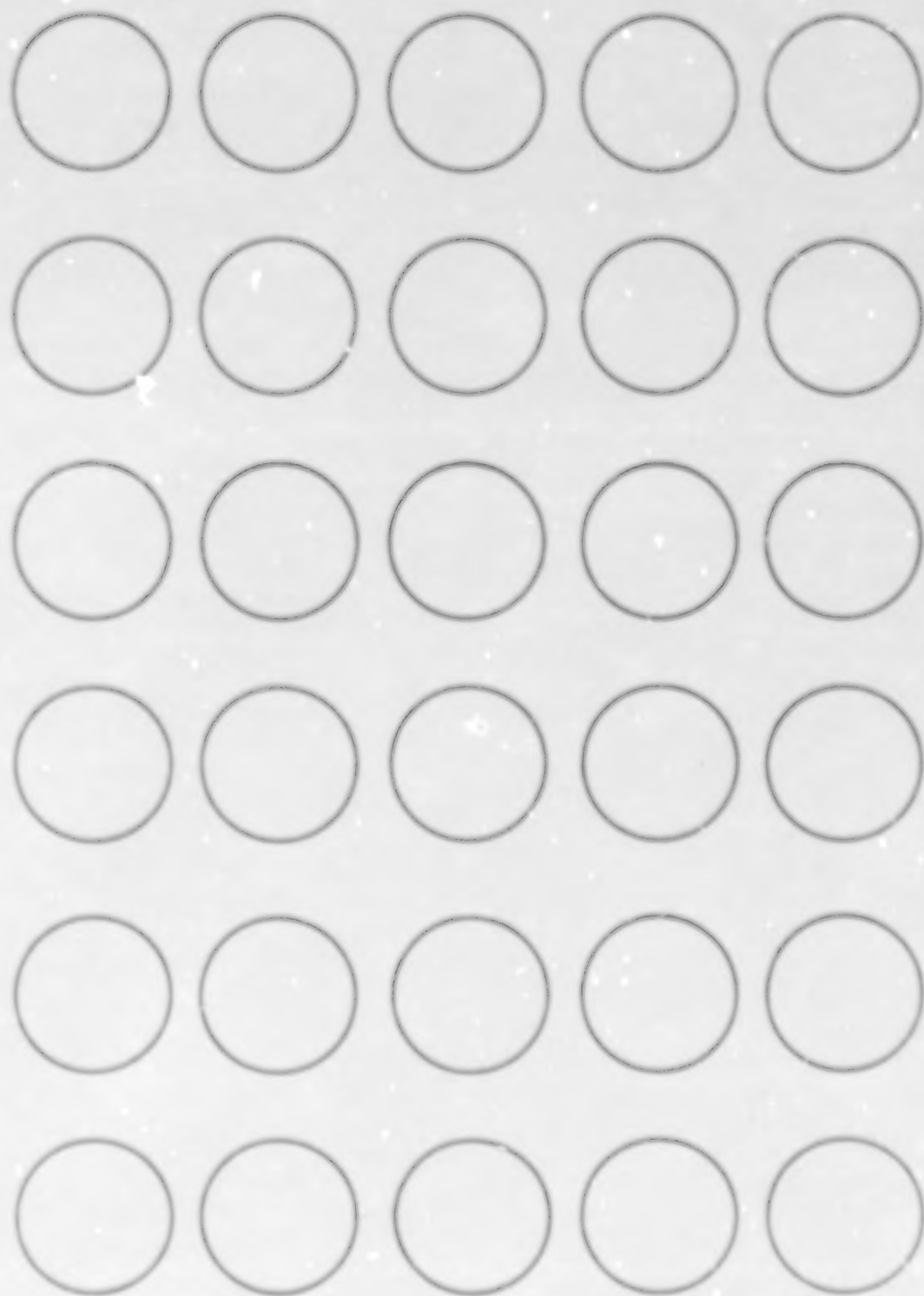
Again, consider for scoring only the significant features of the object response and not significant details of these features; for example, if a coin is drawn, points are given for the personage's image, date, mint symbol, etc. However, features of the facial image are not to be considered.

FLEXIBILITY: Give one point for each category referred to by a response (if a category appears twice or more--still count one point for it). If a response fits two categories give points for each such category.

CATEGORIES

Animals	Animal faces	Animal parts
Buildings	Building parts	Candy
Clocks and watches	Coins	Containers
Cooking utensils	Covers of any kind	Decorations
Designs	Devices-Audio Visual	Dial instruments
Flowers	Fruits	Furniture
Games - parts of	Heavenly bodies-natural	Heavenly bodies-artificial
Household items	Humans	Humans-fantasy
Humans-part	Human faces	Human faces-fantasy
Human faces-parts	Jewelry	Kitchen utensils
Letters	Mechanical equipment	Musical instruments
Nails, nuts, bolts, etc.	Numbers	Optical instruments
Pastry	Plants-other than trees	Symbols
Signs	and flowers	Toys
Tableware	Sports equipment	Transportation-means of
Transportation-means of	Tools	(parts)
Vegetables	Trees, parts of trees	
	Weapons	

SCORING AND SELECTION: Total the scores for each area of the test (fluency, originality, elaboration, flexibility) and compare composite scores. Record in Criteria Worksheet.



Parent Permission Form

"SCHOOL STATIONERY"

(Sample of parent permission slip for the Gifted/Talented Program)

Dear Parent,

We are pleased to announce that your child _____ has been selected to participate in the school Gifted/Talented Art Program. The program has been designed for students in grades 1-3 who have shown exceptional artistic and creative ability.

The program may require your child to miss a few of his/her regularly scheduled classes.

Please sign and return the bottom portion of this letter indicating your permission.

Thank you,

Yes, my child _____ may participate.

No, my child _____ may not participate.

Parent/Guardian Signature

PROGRAM OPTIONS

In addition to the ongoing accelerated and enriched programs, the art specialist will develop special art experiences for identified students:

- a. securing special released time for instruction
- b. directing independent study
- c. recommending students for special summer programs
- d. lectures/demonstrations by resource persons
- e. Saturday classes held by artists in the community
- f. field trips
- g. high school and college advocates

INFORMATION TO BE LEARNED

SKILLS TO BE PRACTICED

TEACHER'S COMMENTS

STUDENT'S COMMENTS

[illegible]

PROGRAM IMPLEMENTATION IDEAS

The art specialist will design the Gifted/Talented program by expanding and enriching interest area. The following skill areas can be adapted from the social studies, language arts, holidays and science areas of the art curriculum guide. The art teacher will expand and make changes according to his or her expertise and student's needs.

Level 1

1. Filmstrips (U-film), slide show
2. Varied experiences with paint, ink, dyes
3. Varied experiences with paper folding (sculptures, origami)
4. Collection of pictures that represents art objects (sculpture, architecture)

Level 2

1. Slide tape presentations
2. Stitchery techniques
3. Hand built clay objects (slab, coil)
4. Collection of pictures that represents art objects (sculpture, jewelry, architecture)

Level 3

1. Animated film making
2. Exploring printmaking techniques (silkscreen, litho-sketch)
3. Sewing machine skills (applique, puppetry, quilting)
4. Report on famous artist using collection of prints

Level 4

1. Research, script and production of filmstrip, slide show or film
2. Exploring paint media (oils, acrylics, watercolor)
3. Beginning use of potters wheel
4. Art History research presented as puzzles, slide show or interview

Level 5

1. Research, script and production of filmstrip, slide show or film
2. Exploring drawing techniques (ink, charcoal, architectural)
3. Skills on potters wheel and glazing
4. Planning and presentation of mini-lesson for a primary grade using demonstration or puppet show

Implementing or Devising More Practical Productions

Students will be involved with long range and functional art projects working individually or in groups:

1. Art piece to become permanent part of school
(mural, mobile, sculpture)
2. Functional art (set of clay mugs, clothing, quilts)
3. Art piece to stress, inform or demonstrate point of safety
(poster, film, bulletin board)

EVALUATION

Program

- Display of work
 - a) in school
 - b) throughout the community (libraries, newspapers, etc.)
- Parent/Child Evaluation
- Self-Evaluation
- Classroom Teacher Evaluation

Student

- Display and verbal critique of work
- Continual assessment during the program
- Certificate of participation

Parents: Please take some
time to help your child
complete the questionnaire.
Thank you.

PARENT/CHILD EVALUATION
ELEMENTARY ART GIFTED/TALENTED PROGRAM

Name: _____

Date: _____

Gr. Level: _____

What did you enjoy MOST?

1. Parents - What change or changes have you noticed since
your child completed the Gifted/Talented Program?

If I were running the program, I would ...

2. Can you name any significant benefits?

What did you enjoy LEAST?

COMMENTS: (Organization, timing, enthusiasm, areas for improvement, etc.)

ELEMENTARY ART GIFTED/TALENTED SELF-EVALUATION FORM

Grades 1 & 2

Please evaluate the Gifted/Talented Art Program by placing a circle around the face that best describes your feelings. Space is provided under each item for optional comments.

1. How did you enjoy the Gifted/Talented Program?



2. How did you enjoy the art materials you used?



3. Did you understand the demonstrations by artists or teachers?



4. How did you like your project?



5. Was this program worth your time?



NAME: _____

School: _____

ELEMENTARY ART GIFTED/TALENTED SELF-EVALUATION FORM

Grades 3, 4 & 5

Name: _____

Date: _____

Teacher: _____

Class: _____

1. I am _____
 1 2 3 4 5

very pleased
with my work

very displeased
with my work

2. I feel that:

_____ I was not able to devote the time to the work that I wanted to
or that was needed.

_____ I was not very interested in the work.

_____ The work was too difficult for me at this time.

_____ The work was too easy and did not challenge me.

_____ Other: _____

3. I would like to:

_____ Go on to something new or different.

_____ Re-do the work.

_____ Do more of the same kind of work.

_____ Other: _____

4. The thing that was the hardest for me to do was _____

5. One thing I learned was _____

6. One thing I really enjoyed was _____

7. I hope that _____

8. During my non-structured time I

A. _____

B. _____

C. _____

(Teacher's Name)

School

ELEMENTARY ART GIFTED/TALENTED PROGRAM

Classroom Teacher's Evaluation

- | | | |
|--|-----|----|
| 1. Were you given enough information prior to the program? | Yes | No |
| 2. Do you feel that the program was well organized? | Yes | No |
| 3. Did you, as a classroom teacher, object to the student(s) missing class? | Yes | No |
| 4. Was the student able to make up the work without too much classroom teacher assistance and time? | Yes | No |
| 5. Did the students complete all the work they missed? | Yes | No |
| 6. Did you give your students a chance to come back and share their experiences with their classmates? | Yes | No |
| 7. Do you feel that the time spent on the program was beneficial to the students? | Yes | No |
| 8. Do you have any suggestions for improvement?
If yes, please elaborate. | Yes | No |

ART ROOM ENVIRONMENT

PLANNING A STIMULATING ART ENVIRONMENT

It is important to teach art in an environment that functions well. There are several basic requirements for an art room that are essential to an active and growing art program:

an interesting place to be, which is different from a regular classroom

a place for movement

an opportunity for children to participate in designing the space and so become aware of their own art room

In addition to these requirements, the following useful ideas are suggested:

1. display a color wheel and art terms
2. have a display area of children's works
3. have a display area of artists' works
4. set aside an area for wet art work to dry
5. use convenient and labeled storage areas for often used supplies
6. have an art room library
7. provide centers for individual projects and free choice activities

FREE CHOICE ACTIVITIES

Free choice activities are time fillers that are provided for the individual or group if either should finish before the allotted class time.

Individual:

1. various cross word puzzles of art terms
2. short "unscramble the word sheets" of art terms
3. shape identification sheets
4. card project file with simple drawing or painting assignments
5. modeling clay work area
6. art book reading area
7. listening station (correlation of art and music)

Any of these should be in a folder or center box to which students can be directed so that they will always have a task.

Group:

1. game using identification of special tools, color related values or identification of patterns
2. few minutes of related art history
3. short story with an art topic

BEHAVIORAL MANAGEMENT PRINCIPLES

I. Consequences

- A. Follow responses you wish to strengthen with reinforcing events.
- B. Follow responses you wish to weaken with punishing events.
- C. Withholding all forms of reinforcement for specified time period is a useful form of punishment.
- D. Responses can be weakened by no longer reinforcing them.

II. Reinforcers and Punishers

- A. Events can be made reinforcers by closely following them with effective reinforcers. We teach children to respond to praise by pairing praise with food, warmth and other reinforcers.
- B. Events can be made punishers by pairing them with effective punishers. "No" followed closely by a hand slap can quickly teach a two-year-old to stop reaching for the lamp when his mother says "no."
- C. Three groups of reinforcers important to a parent and teacher are social reinforcers, token reinforcers and activity reinforcers.
 - 1. Social reinforcers involve the parents' behavior, words of praise, attention, smiles, nearness.
 - 2. Token reinforcers are things which can be exchanged for other reinforcers such as money, poker chips, points and gold stars.
 - 3. Activity reinforcers are behaviors children like to perform when given a chance. These might include running, games, art activities, singing, eating.
- D. Grandma's rule says "Any behavior which a child will engage in can be used to reinforce behaviors which a child will not readily engage in." You simply require the less preferred activity be performed before the more preferred activity is allowed.
- E. The general procedure in using reinforcers is to make the reinforcer contingent upon the occurrence of the desired response. If the correct behavior occurs the reinforcer is given. If the correct behavior does not occur the reinforcer is not given.

III. When to Reinforce

- A. Immediate reinforcement is most effective. Delays can be overcome by telling your child what he did that you liked. To get it going, reward every time. To keep it going, reward intermittently.
- B. Reward improvement.
- C. Be careful not to now and then reward undesirable behaviors.

IV. Using Stronger Reinforcers

- A. Turned-off children are unmotivated children. They can become motivated by rewarding them for the things we want them to learn to do. There has to be an effective pay-off for behavior if the behavior is to persist.
- B. We need to reduce or eliminate the use of punishment except under special conditions. We need to increase our use of effective reinforcers.
- C. When praise, attention and affection do not work as reinforcers, then we have to go back to more basic unlearned reinforcers such as food and fun activities.
- D. There are a variety of approaches to using token reinforcers. You should think about the many ways you might be able to set up a special reinforcement system when it appears to be needed at home or school. The keys to token systems are:
 - 1. some tokens which are easily given (paper, points, poker chips, marks, pennies, marbles)

2. tokens which can be traded for a variety of rewards or rewarding activities
3. reinforcing more in the beginning and gradually reinforcing less
4. praising when you give out tokens

V. The Criticism Trap

- A. The criticism trap consists of thinking criticism works because the criticized behavior stops for a bit, when in fact the criticized behavior is being reinforced.
- B. This is most likely to happen when most of the attention received from adults is in the form of criticism and punishment. You can escape the criticism trap by:
 1. Providing for cues or reminders to praise more.
 2. Getting practice in how to praise.
 3. Making it possible to be reinforced for praising more.
In behavior management we are always trying to increase the use of reinforcers generally and reduce the use of criticism and punishment.

VI. How to Reinforce

- A. Learning how to reinforce involves getting out of the criticism trap by learning positive ways of handling situations in which you were critical in the past. Learn to use reinforcers in ways which assure the children that you are fond of them and like them.
- B. Most children are or can be taught to be responsive to praise, affection and other social reinforcers. The parent and teacher need to know a variety of ways of telling or showing children that they are doing well
- C. There are a host of activities which are reinforcing for children. The parent and teacher need to know about these and how to use them as reinforcers.
- D. In using praise to reinforce behavior, one should prescribe and not judge. Praise the behavior not the person as a whole.
- E. There are a large number of everyday events such as eating, playing and going places which can be used by the parent and teacher to reinforce desired behaviors in children. The parent needs to get in the habit of using these events as consequences for desired behavior.
- F. If you must remind the child of a misbehavior, find something to praise first. This leaves little doubt about your liking him or her.
- G. When a child is involved in an activity, allow some time to plan an ending. This avoids many battles. Also try to make the new activity as reinforcing as possible. Focus on the positive.
- H. Giving a choice between alternatives is one way of ruling out behaviors without seeming to be punishing.

VII. Punishment

Punishment is an effective method for changing behaviors. However, because the person punished may learn to avoid or escape from the punisher, this is not usually a preferred method. There are problem behaviors where the use of punishment is the most humane thing that can be done. These problems usually involve very intense or very frequent problem behaviors. When punishment must be used, care must be taken to insure its effectiveness and to minimize the development of avoidance behaviors. Effective punishment is given immediately. Effective punishment relies on withdrawal of reinforcers and provides clear steps for regaining them. Effective punishment makes use of a warning signal. Effective punishment is carried out in a calm matter-of-fact way. Effective punishment should accompany much reinforcement for

behavior incompatible for the behavior being punished. Effective punishment also uses the procedures to make sure that undesired behaviors do not receive reinforcement.

VIII. Reasons, Rules and Reminders

- A. The child learns to do under a given set of conditions what is reinforced. Reasons, rules and reminders help the child learn when to do what and when not to do something. Reasons, rules and reminders also help the child learn to manage his or her own behavior. Teaching a child to reason about his or her behavior is accomplished in steps.
1. At first you simply tell your child what he or she did to earn a reward or punishment.
 2. Next, you begin to ask him or her to state the reasons for reinforcement or punishment.
 3. When a child can state reasons for specific behaviors, tie these into more general rules about behavior.
 4. When general rules for behavior have been taught, these can be used to plan about actions to come. Rules not only provide guides in helping children to remember what is expected of them, they also help the parents and teachers to be consistent in training their children.
- B. Making rules
1. Where possible rules should be short, stated positively and be easy to remember.
 2. Rules should specify a behavior and the consequences.
 3. Rules should be stated so they can be easily enforced. It should be easy to know whether the rule is followed or not. The consequences for following the rule should be easily applied and known to be reinforcing. The consequences for not following the rule should be easily applied and known to be effective.
 4. Be sure the rules are ones you can teach your child.
- C. Using rules
1. Start new rules out one at a time.
 2. When a rule is broken ask the child to state the rule he or she has broken.
 3. When a rule is broken have the correct behavior performed if possible.
 4. Use reminders to teach rules and then fade them out.
 5. Ignore protests about rules as long as you are sure they are reasonable.

Teaching the child to follow instructions using behavior management techniques which have been outlined and summarized above is the same as teaching the rule, "Do what I ask you to do and I will reward you."

Summary

We as parents and teachers build the social environment which controls us by the way we reinforce and punish each other. For the most part people teach each other how to behave. The techniques and rules outlined above can easily be applied to the home environment and the classroom setting.

***SAFETY IN
THE ART ROOM***

ART ROOM HEALTH AND SAFETY REQUIREMENTS

1. Most artists and craftpersons are unknowingly using materials that are hazardous to their health. Being aware of the hazards of materials and knowing how to work with them safely should be an essential part of the learning and practice of arts and crafts.

It is highly recommended that each high school art teacher and art department procure the following booklet which lists and describes many hazardous art materials one comes in contact with while teaching.

HEALTH HAZARDS MANUAL FOR ARTISTS by Michael McCann, PhD.

Write to: Foundation for the Community of Artists
 32 Union Square, Room 810
 New York, New York 10003

2. The following portion is information on art safety - "Safety is Everyone's Business." This portion of our art guide should be rated highly on your procedure and operation agenda. It is extremely important and should be read and adhered to, in order that your art program be a safe one. We are all accountable.

"I would like to extend our thanks to Mr. M. C. Asquin, Supervisor of Art, Calgary Board of Education, Canada, The Board of Education and the Art Staff for their consent to reproduce, in this guide, the following useful information on art room safety."

ART SAFETY

TEACHER RESPONSIBILITIES

The teacher is responsible for the enforcement of safety measures in the Art Room and may be liable for accidents occurring as a result of negligence in this area.

He/She should refuse to allow students whose behavior constitutes a safety hazard to remain in class.

He/She is responsible for completing an accident form for each injury occurring in his/her class. (These forms are available in the school office.)

He/She should instruct all students against hazards involved in each art activity.

SAFETY RULES and PRECAUTIONS

Safety Habits and Attitudes

It is the duty of each instructor to insist that all students acquire and practice habits of caution.

Posting Safety Rules

Each shop shall post general safety rules and applicable regulations.

Leaving the Shop

It shall be the duty of the instructor to remain in the shop while students are present.

Maintenance of Tools and Machines

It is the instructor's duty to see that tools and machines are maintained in a condition judged consistent with good safety practices.

Placement of Tools

Tools shall be placed in cabinets or on tool panels in such a way that students shall not be injured.

Regulations for Machine Safety

Provincial safety regulations calling for face or eye shields, machine guards and other protective devices must be strictly enforced.

Safety Requirements for Machine Operators

Before being permitted to operate a machine, tool or other hazardous equipment in a shop, all students must be instructed in its proper operation or use and must be warned of the hazards involved.

First Aid in the Shop

It is the instructor's duty to see that a standard bandaid box is available in his/her shop and that the supplies it contains are kept to treat any minor accident. It is also important that each art instructor review the "First Aid Procedures for Maryland Schools." This document can be procured in the main office. The instructor shall also know the location of other first aid facilities in the school that a student could be sent for further observation and treatment.

Poisons and Acids

Poisons and acids shall not be used or stored in school shops without due precautions being taken to safeguard their storage and use.

Fire Hazards

Rubbish must not be allowed to accumulate. Oils, paints, stains, varnishes, paint removers, oily wiping rags, etc. must be kept in

the special container(s) provided. Matches should be used only when necessary and then with the greatest of care.

Fire Extinguishers

Fire extinguishers have been provided and each instructor shall make himself/herself familiar with their operation.

Checking Shop Before Leaving

It shall be the responsibility of the instructor, before leaving the shop, to see that all gas and electrical appliances are checked and that all windows and doors are secured.

STUDENTS

Students' Permission to use Machines

Students must obtain permission to use machines and other hazardous equipment. This permission may be granted to individuals only or to the entire class at the discretion of the instructor.

Students shall assume the direct continuing responsibility for:

- a) compliance with safety rules and the instructions of teachers
- b) use of all required safety devices, safeguards and personal protective equipment
- c) prompt reporting of all accidents, injuries, hazardous conditions and hazardous practices.

STUDENT RESPONSIBILITIES

CONDUCT & DRESS

Students shall be made aware of their responsibilities in the room with regard to:

- 1. Cleanup and maintenance procedures
- 2. Safety
- 3. Regulations for using equipment and materials
- 4. Special procedures - e.g. use of fire extinguishers, fire exits, etc.
- 5. Conduct and behavior in class
- 6. Allergies - informing the teacher of any allergy they may have with regard to any of the materials used in class so that alternate work can be provided for them
- 7. Procedures to be used with regard to an accident

8. Rules regarding throwing any object(s) in the art room

9. Personal Attire

a) Loose clothing

Loose sleeves must be rolled or pinned out of the way

Blouses, scarves, etc. must be tucked in to prevent being caught in the equipment

b) Bare feet or sandals

Bare feet are not permitted in shop areas. Feet are vulnerable to injury through stepping on sharp materials or dropping of tools or heavy material. The Occupational Health & Safety Act requires the wearing of shoes or boots which will provide sufficient protection against injury to the feet.

c) Jewelry

Anything which can be caught on moving equipment should be removed, e.g. pendants, rings, bracelets, etc.

10. Safety Clothing

Shop aprons will help restrain or protect other clothing, prevent dirt and damage to clothes (acid splashes, clay, inks, dyes, paint, etc.).

Safety Glasses and Face Shields - Use these where flying particles can injure face and eyes, such as sculpture with grinder, lathe, etc., and must be easily accessible for student use.

Asbestos Gloves - Use these at kilns and ovens to prevent burnt hands.

STUDENT USE OF TOOLS & EQUIPMENT

Before using any equipment, each student must:

1. Check with instructor for permission
2. Use any tool only when specific instruction has been given on the machine relative to the specific operation to be performed.
3. Operate a machine only while the instructor is in the room.
4. Make sure plug-in cord is out of the way and not a possible hazard.
5. Make sure equipment is clean and free from debris and that the floor is clean in work area around the machine. Install safety floor strips around machinery.
6. Make sure safety guards are in proper position and functioning well.
7. Have material ready so you can do the job efficiently.

8. Wear an apron.
9. Button or roll up loose sleeves.
10. Wear goggles or protective face gear.
11. Only one person should operate the machine at a time.
12. There should be no distractions while machine is in use.

FACILITIES

VENTILATION

1. General ventilation of room - windows that open
2. Special ventilation

Because ventilation from windows is usually not sufficient for art room facilities, impractical in winter or non-existent in some school designs, it is an Occupational Health and Safety regulation that art rooms have an exhaust fan preferably with hood to remove toxic fumes and smoke from solvents, plastics, acids, glues, burning processes, spray cans.

STORAGE

As the storing of certain materials is dangerous, the following is suggested:

1. Identification

Cupboards, drawers, bins, etc., should be labelled so students are aware of contents.

2. Solvents

Solvents must be stored in metal cupboard so spillage does not create solvent-soaked shelf.

Quantity should be limited.

3. Tools

Cupboards or tool panels should be built so injury cannot be caused by tools (e.g. sharp tools hung in such a way that they cannot cut). This will also aid in inventory.

4. Locks

It is realized that locks are easily picked. It might, therefore, be advisable to insert a metal strip on the door to prevent this.

DISPOSAL

1. Sink Traps

Sink traps should be on a pump from a drain to avoid sewer gas. Plaster, oils, investment and clay tends to plug sink traps.

2. Garbage Cans

Adequate number

Placement related to work areas

If possible, attempt to gain the cooperation of the caretakers to empty the cans more frequently.

FIRST AID

It is the instructor's duty to see that a standard bandaid box is available in his/her shop and that the supplies it contains are kept to treat any minor accident. It is also important that each art instructor review the "First Aid Procedures for Maryland Schools."

FIRE EXTINGUISHER

Types

Class A - Water, ordinary combustible materials

Class B - Dry Chemical of CO₂ - for electrical, grease and flammable liquids

Class C - For electrical or Tri Class (ABC)

Most schools should have the Tri Class type of extinguisher.

Where replacements are made, the Tri Class type of extinguisher should be ordered.

Extinguishers should be re-charged and/or checked once a year. (See your caretaker.)

If extinguishers are used, a requisition is sent to Purchasing.

When extinguishers are taken from the school for re-charging, the company must leave a replacement.

The Fire Department or Fire Extinguisher Attendant will come out and demonstrate the proper use of an extinguisher.

EQUIPMENT

ELECTRICAL EQUIPMENT

For all Power and Electrical Equipment

- Always unplug the machine when making repairs or adjustments.
- Keep all machines in running order.
- Keep all work areas and machines clean.
- Always use guards and safety devices with machines.

Note: Be sure that:

- all switches are enclosed
- there is a master control switch for all electrical installations
- all electrical extension cords are in safe condition and not carrying excessive loads
- all machine switches are within easy reach of operator

- individual cut-off switches are provided for each machine
- there is no water near the electrical outlets
- extension cords do not block open floor space
- there is a master control switch to cut off all electrical outlets
- frayed electrical cords are replaced
- electrical plugs are not disconnected when one's hands are wet
- lighting fixtures are not used to hang art objects

1. Ceramic Kilns

- Check circuits and breakers for correct wiring.
- Keep lid closed until kiln has cooled to at least 200° F. (94 C).
- Use oven mitts when unloading.
- Do not load while kiln is on.
- Turn breaker off when kiln not in use.
- Do not operate overnight.
- Keep kiln in separated area.
- Kiln should be open and away from any flammable materials.
- Fire kilns under supervision only.
- Exhaust fan externally vented above kiln.

2. Jewelry Kiln/Copper Enameling Kiln

- Keep asbestos pads, mitts, scrollers and tools beside kiln.
- Never touch elements with a metal instrument when kiln is turned on.
- Check to ensure that breakers and circuits are adequate.
- Have an indicator light that shows when the kiln is "On."

3. Electric Frypans, Deep Fryers, Etc.

- Never turn on higher than 250° C. when using for wax.
Smoking wax is toxic.
- Keep cords and handles out of traffic area or path.
- Unplug when not in use.
- Keep work area clean.

4. Hotplate

- Unplug when not in use.
- Keep top of hotplate and elements clean.
- Not recommended for use in melting wax as it will ignite wax.

5. Irons

- Set iron at correct temperature for material to be ironed.
- Never walk away from a plugged-in iron.
- Cool iron in an upright position.
- Replace frayed cords.
- Avoid breathing fumes when using irons for batik.
- Rest iron on asbestos pad.
- Always sandwich material between several layers of newspaper when ironing out wax.

6. Woodburning Tools

- Keep fingers away from iron when it is hot.
- Unplug when not in use.
- Avoid overheating material in use.

- Use asbestos pad to rest tool.

7. Dremel Tools

- Material being worked must be held in such a way that, if tools slip, it will not injure hand.
- Face shield should be worn.
- Ring clamp should be used to hold small items.

8. Sewing Machine

- Keep hand free of needle.
- Avoid jamming bobbin.
- Unplug motor when changing bobbin or oiling.

HANDTOOLS

Note: When passing sharp-edged or pointed tools to another student, pass handle first. Never throw a tool around. Keep tools sharpened.

1. Paper Cutter

(Surprise! This is a dangerous piece of equipment. Students keep trying to cut off their thumbs.)

- Never leave handle in upright position.
- Keep fingers from beneath blade.
- Never let handle drop.
- Bolt paper cutter to table.
- Don't remove guard.

2. Saws

- Be very careful when using your thumb as a guide.
- Secure material in vise.

3. X-Acto Knives

- Always use a cutting board.
- Keep the 'holding' hand clear of the knife.
- Keep knife sharp.
- Never run fingers along edge of blade.
- Store in container where blades are not exposed.

4. Carving Tools/Chisels

- Keep sharp.
- Always push blade away from you.
- Keep fingers and hands behind or at side of blade.
- Use a bench board.
- Do not cut too deeply; use smaller cuts.
- Keep work area clean.
- Never use chisel as a lever.
- Always replace broken or cracked handles immediately.

5. Files and Rasps

- Use proper handles.
- Work in a forward direction.
- Keep hands away from cutting edges.

6. Hammers/Mallets

- Watch for balance.
- Watch for head flying off handle. (Ensure that head is securely wedged on handle.)
- Never strike the faces of two hammers together.
- Always replace broken or cracked handles immediately.

7. Tin Snips/Wire Cutters

- Keep fingers from between handles.
- Keep fingers away from sharp edges of metal.

8. Staple Gun

- Keep staples away from fingers.
- Never fire into the air.
- Leave safety lock on when not in use.

9. Lino and Woodcutting Tools

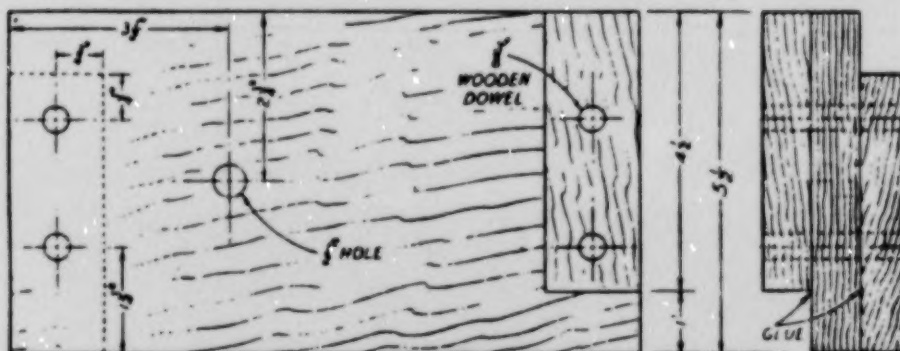
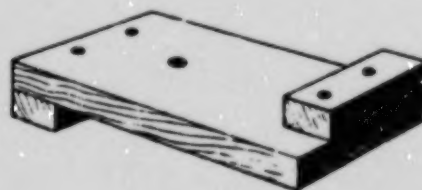
- Use a bench hook.
- Keep hands behind tool.
- Keep fingers and hands behind or at side of blade.
- Do not cut too deeply; use smaller cuts.
- Keep work area clean.
- Never use tools as a lever.

10. Scissors and Compasses

- Inform students of proper transport and handling.

How to construct a bench hook

MATERIAL
1 PC $2' \times 3\frac{3}{4}' \times 10\frac{1}{4}'$ USE
OAK,
2 PCS $2' \times 1\frac{1}{4}' \times 4\frac{1}{2}'$ MAPLE, or
WALNUT
4 - 2' PCS $\frac{3}{8}'$ HARDWOOD DOWEL



11. Printing/Etching Presses

- Avoid getting fingers caught between rollers.
- Do not force plate between rollers.
- Watch hair and loose clothing.
- Don't allow plate to roll off bed.

12. Coping Saw/Jeweler's Saw

- Be sure blade is fastened securely in frame.
- Be sure teeth in blade point toward handle.

13. Tile Nippers

- Enclose tile in cloth while nipping.
- Keep fingers from between handles.

MISCELLANEOUS

1. Face Shield - Goggles - Safety Glasses

- Use when operating power saws, grinders, lathe, drill press, etc.
- Keep clean.
- Keep in easily accessible place.

2. Asbestos Pads/Sheets

- Use in all areas where there is excessive heat,
i.e. welding, copper enamelling, electric iron, etc.

3. Asbestos Gloves/Mitts

- Use when handling hot objects.
- Keep beside kilns or work areas.

4. Tongs

- Copper - Rinse well in cold water following use in acids.
- Copper tongs must be used in the acid solutions to prevent the discoloration of metal.

N.B. Steel or iron tongs, if used in acid, will cause a film to be deposited on gold, silver and brass.

You may wish to give a Quiz or Test to Prove Ability to Operate Dangerous Equipment.

WARNING: All asbestos items which become worn and produce air-borne particles should be disposed of immediately.

DO NOT USE GASOLINE

1. Hot Wax

- Should only be melted in a thermostatically-controlled electric

- container (deep fat fryer, frying pan)
- Paraffin has a very low flash point and should be kept about 250° F. or 138° C.
 - Keep water away from hot wax. Hot wax fumes contain hydrocarbons which are extremely toxic.

2. Solvents

The following flammable solvents are commonly used in art rooms

USE WITH CAUTION - CAN BE INFLAMMABLE.

MANY STUDENTS ALLERGIC TO FUMES

turpentine
offrex solvent
lacquer thinners

methyl hydrate
rubber cement thinners
polycleanser for brushes

- All containers should be properly marked, warning of contents and flammability.
- Care should be taken that these are not used near open flames, i.e. keep silkscreening area at a distance from torches and kilns.
- Rags saturated with these solvents must be discarded in metal containers with lids.
- Pressure on lids should be released occasionally.
- Only containers in current use should be stored in the room.
- Know the appropriate antidote.

3. Spray Paint, Fixative, Etc.

- Container uses freon, a poisonous gas, as propellant.
- Should be used only out of doors or under an exhaust hood.
- Teach students the proper procedure for cleaning nozzles.
- Keep aerosols away from heat and flame.

4. Lead - As in Glazes

- Care should be taken that lead-free glazes are used in the classroom.
- Lead is extremely poisonous.
- Extreme care should be taken in the use of the glaze powder for copper enamelling. It is made of ground glass and lead to lower melting point.

5. Mordants for Natural Dyeing

a. Metallic Salts

Alum, Vitriol, Tin - all have a low degree of toxicity
Iron Sulphate - has a moderate degree of toxicity
Chrome (Sodium Dichromate)

- Must be used with extreme caution for it is in the class of metallic salts being investigated as contributing to cancerous growths. As this compound is also used in the photo silkscreen process, caution should be used in that area as well.

b. Household Ingredients

Vinegar, Cream of Tartar, Baking Soda

- There is no concern with any of these but they are not as effective as mordants.
- Boiling vinegar produces odors that most students do not like.
- Clear household ammonia must be treated with extreme caution as it is caustic.
- Chamber lye is the most traditional and extremely effective. (Use on outdoor fires as boiling urine is not a very pleasant smell.) Could substitute powdered urea.

MISCELLANEOUS

1. Dust Problems

Certain materials will create a great deal of dust and cause problems when room is poorly ventilated.

a. Y-Tong - Maple Rock - Plaster

- Perhaps limit number of students working in this material
- Work on it in good weather out of doors.
- Soak before carving to limit dust.

b. Clay, Glaze and Copper Enamel

- The above dust will cause silicosis, a serious lung disease.
- Copper enamelling powder contains lead, a residual poison.
- DO NOT ALLOW STUDENTS TO SAND THEIR DRY WARE.
- Do not fire clay with newspaper or polystyrene inside.

2. Ladders

- Use proper safety measures when you or your students use ladders.
- Have someone steady ladder.
- Don't go over fourth rung from top.
- Do not lean out to side.
- Do not leave objects on rungs of ladders.

EQUIPMENT

ART EDUCATION
ELEMENTARY SCHOOLS BASIC EQUIPMENT LIST-1983

QUANTITY	ITEM	UNIT	T.P.
7	Art tables, maple top, 42" x 60"	215261Y	
32	Adjustable stool, 18" x 27" with maple seat	618W-A	
1	Chaselle mobile clay storage cart	208554Y	
2	One station work bench w/vice	224162Y	
1	Teacher's desk		
1	Teacher's chair		
1	File cabinet, two drawer, w/lock & thumb latches		
1	Book truck model BT6	212647X	
1	Dyna kiln, model H-8800 w/limit timer kiln sitter and pyromoter system	209330Y	
1	Counter balance system	209456Y	
1	Clay and plaster bin	213860Y	
1	Deluxe wood carving set K-12	142223Y	
3	Dremel, model 572 moto shop	190368X	
1	Double burner hot plate	170246X	
6	Loom-it loom	146746	
2	Model 20 loom	113086	
1	Tracing board, 16" x 20", style TR16	214761Y	
1	Roll dispenser rack mobile 4 cutter	213352Y	
1	Heavy duty paper cutter, 30" x 30"	213520X	
2	Speedball print masters press	122361Y	
2	Chaselle double easel	116118Y	
1	Art supplies cart	217633Y	
1	Table rack, all steel, 50 shelf	221496Y	
1	Crafttool leather craft set, No. 36	158518	
1	Sewing machine, Singer 935 w/484 cabinet		
1	Projector, super 8 film loop w/zoom lens and wide angle lens		
1	Projector, filmstrip, 35 mm, silent, 500 watt		
1	Projector, carousel, silent		
2	Tape recorder, cassette, w/o PA		
1	Tape recorder w/synchronizer		
1	Projector, seerite opaque	116220Y	
1	Projector, super 8, reel-to-reel, silent		
1	Camera, super 8, stop action		
1	Slik master pro deluxe tripod for super 8 camera		
1	Smith-victor K6-R floodlight system	209	

KILN GENERAL INSTRUCTION SHEET

PLEASE READ THOROUGHLY BEFORE OPERATING KILN

FIREBRICK MAINTENANCE

Your furnace is constructed of first quality firebrick designed for minimum heat loss and high firing efficiency. The surface of all our kilns is covered with a high temperature refractory cement applied liberally for purposes of prevention of firebrick dusting and longer brick life. Prolonged heating of any object which expands or contracts will eventually lead to surface cracks. This fact is true with all refractory firebrick. It does not mean, however, that firing efficiency will be impaired. The appearance of cracks after the kiln has been in use, whether it be surface cracks or seam cracks, will therefore necessitate only a simple repainting of the surface with L & L refractory mortar.

If the cracks appear to be wider than of the hairline variety, i.e., approximately 1/16 to 1/8 of an inch wide, mix some ground up firebrick with L & L refractory mortar to a putty consistency. Moisten the crack with water and pack solidly with the mortar mixture, smoothing off flush with the firebrick surface.

All linings can be replaced on L & L kilns. Directions for installing are given when brick is ordered. When ordering, always specify the model number and location of the lining to be replaced (left side, right side, top, etc.) when looking at the front of the kiln.

KILN WASH (For Ceramic Use)

Apply kiln wash only to the surface on the bottom of the kiln when there are no elements in the bottom. If elements are located in the bottom of the kiln, apply the kiln wash only on the upper surface of the shelf and not on the bottom of the kiln. Under no circumstances is kiln wash to be applied to any other part of the kiln. Kiln wash can be obtained from the warehouse.

SETTING UP KILN (Top Loaders)

Large top loading kiln models are generally crated with the lid of the kiln on the side of the furnace. In this way no vibration of moving parts can injure the firebrick interior.

Remove crate, set in position and place door on top of kiln. Be extremely careful in lifting door. Due to the quality of firebrick and the gauge steel, its weight is a concentrated mass. After door has been set into its hinges, unpack the counterweight boom. The "boom" is located to the rear of the furnace and bolted into position. Wind the flexible steel wire rope with attached sheave at the top around the sheave in the "boom" and attach to steel loop in door. After assembled, put scrap steel or facsimile into counterweighted box, so that a lift of 20 lbs. on the door by the operator will allow the door to gently ease to its resting position against the boom.

PYROMETER INSTALLATION

All pyrometers for L & L top loader models have been separated from the furnace proper. It has been our experience that if the pyrometer is away from

the heat of the kiln, the temperature readings will be more accurate and dependable, thereby eliminating the danger of overfiring or underfiring. It is very important, however, that the pyrometer be calibrated against the performance of standard cones before using the furnace for production purposes. The method is simply to insert a cone plaque in the empty kiln adjacent to the peephole with the welded end of the thermocouple protruding through either of the small holes in the side of the kiln for about 1-1/2".

When the cone matures, observe the pyrometer reading. If the pyrometer reading is 50° F to 75° F different than the maturing point of the cone, this is not an indication of a faulty pyrometer mechanism. It is, however, an indication that for future firings the furnace operator must fire to the same indicating point on the pyrometer. In this way the resultant maturing point of the cone will always be the same. On the other hand, it may be possible to adjust the screw on the face of the pyrometer but

DO NOT TURN ADJUSTMENT SCREW PAST THE POINT WHERE NEEDLE STOPS MOVING.

If pyrometer stops indicating, the thermocouple will need replacement. With proper care the thermocouple should last about two years. If pyrometer holes on the right side of furnace have not been drilled through the firebrick, simply insert a small screw driver and drill the necessary hole.

THERMOCOUPLE

All L & L pyrometers come equipped with a three (3) foot thermocouple. A thermocouple is a calibrated length of two special wires welded together into a bead at one end, the other end being attached to a temperature indicator (known as a pyrometer). An automatic control, if ordered, comes with a 5 or 6 ft. thermocouple. Therefore, when reordering a thermocouple be specific as to the length required and its use. Calibration and correct temperature reading are dependent on the accurate length of thermocouple.

For attaching thermocouple after ordering a replacement, scrape the two free ends of the thermocouple clean (either with a knife or sandpaper) back for a distance of one inch. Attach free ends to pyrometer and test beaded end of thermocouple with a match flame. If the indicator needle on the pyrometer either does not move or moves backwards, IMMEDIATELY reverse the thermocouple leads where they are attached to the pyrometer. Retest thermocouple bead with a match flame. If needle moves up scale, the installation is correct. If needle still does not move, thermocouple needs replacement.

WARNING

Thermocouple bead from pyrometer must be inserted in kiln to the required 1-1/2" depth in order to give accurate temperature readings. Failure to observe and check location of beaded end of thermocouple before operating kiln will lead to erroneous temperature readings and cause overfiring with subsequent damage to kiln. The L & L Manufacturing Company cannot be held responsible for damage incurred due to operator negligence.

ELEMENTS

All elements come to the proper length stretched for replacement. If replace-

ment is necessary, take your elements out one at a time and replace each with a new one. This is so that your connection wires do not get mixed up. However, if this happens, follow the wiring diagram to get back on the proper hook up. Merely insert elements into the special L & L element holders and rewire.

If elements as ordered do not come stretched, simply add up the total inches in the kiln where coiled section of element is to be located, and stretch the coil to desired length. It is better to stretch to 2" less than the required length to allow for any error in calculation when put in place.

WIRING AND INSTALLATION

Your kiln has been checked for circuitry at the plant before shipment. On each wiring diagram which comes with every kiln, the location of the points at which the input wires from the fuse box to the furnace must be connected, is specified. If your kiln is a plug in type, you are ready for operation. If it is a direct line type, retain the services of an electrician for hook up. We recommend the use of cartridge type fuses in the fuse box due to the fact that your kiln is a continuous operating electrical appliance.

All L & L kilns are designed for rated voltages of either 110 volt AC or 110-220v, 3 wire volt AC unless otherwise specified.

TOP LOADER HOOKUP

Direct Line

Remove the front control panel in order to expose the switch and pilot light wiring. Locate recommended safety switch (as supplied by customer) at a convenient place on the wall near the kiln. Place recommended power input cables (as supplied by customer) by means of cable connector through the appropriate hole in bottom of front panel. Connect to terminal board on furnace. Connect power input wires to safety switch and kiln is ready for operation.

Observe the location of the terminal connections to which the power input wires are to be connected. They should be clearly marked and should compare with the wiring diagram. If the circuit and wiring diagram shows an unbalanced electrical circuit (made necessary for proper kiln performance), extreme care must be exercised by the electrician in order to connect the circuit correctly. Improper hookup will result in constant blowing of fuses. Size of power input wires must be determined from the wiring diagram according to the maximum ampere (current) consumption. The maximum current occurs when all the switches are on high.

(a) Poor Voltage

If your kiln takes an unusually long time to fire, it is possible that you may have poor voltage. First, check your receptacle for poor connections. If receptacle on plug in types heats up and is very hot to the touch, replace with a heavier-duty receptacle. Sometimes running a heavier line will correct the trouble.

In some cases it is possible for your electric company to correct the trouble. Ask them to run a recorded volt test with the kiln running and also with the kiln not running. Ask for the results of the test and if the average voltage is less

than that rated voltage on the kiln, an extended firing time may be expected. This test should be run over a 24 hour period to give you an exact picture of your voltage.

(b) Trouble Shooting

If elements do not heat, follow this procedure:

- (1) In plug in types, check to see that plug is in receptacle properly.
- (2) Check fuses. Put in new ones just to make sure. Check switch box for oxidation of contacts.
- (3) Check elements by testing with a test lamp or some similar method.
- (4) If fuses are okay, then the trouble is with the switch. When ordering the switch be certain to give model number of the kiln.

(c) Pilot Light

The pilot light is not an indication of a burned out element. It only indicates if and when the current is being fed into the furnace.

If pilot light does not glow on "low heat" do not be alarmed. It will not necessarily mean that your elements are burned out. These lights being of the neon type may give the false impression of an inoperative kiln because of the small amount of current available on "low heat," even though your "low heat" is operating properly. Therefore, turn the switch on medium or high. If the pilot light glows on medium and high heats, your kiln is operating properly, including your low heat. If, however, the pilot light does not glow on both medium and high heats, then either the switch or element needs replacement.

OPERATING THE KILN

1. TESTING PYROMETER

Before using the kiln for production purposes, the first procedure which must be followed is the testing of the pyrometer, if one has been ordered, against standard cones. See General Instruction Sheet.

2. RECESSED DOOR

See General Instruction Sheet for details of stacking ware with respect to the heat lock door. The danger of crushing the ware will be eliminated with a little care and consideration.

3. BISQUE FIRING

- a. Run kiln on low for about 1/2 hour. Leave door slightly ajar until fumes and steam are no longer evident. If you have a poor voltage condition causing an unusual long firing period, low firing may be ignored. If you have a pyrometer, a reading of about 450° F. is about right before turning kiln to medium heat.
- b. After kiln has attained proper temperature on low, turn kiln to medium for about one hour. If you have a voltage condition causing long firing, skip medium. 800° F. is about right at the end of medium firing.
- c. Turn kiln to high and fire to maturing of cone or corresponding reading of your pyrometer.

4. GLAZE FIRING

- a. If pieces are vitrified, large, thick or box like in shape, always use low to start your glaze firing except when you have bad voltage. Fire on low for about 1/2 hour, or if you have a pyrometer, fire to about 450° F.
- b. After kiln has attained proper temperature on low, turn kiln to medium for about one hour. Medium can be skipped if your pieces are small or if you have poor voltage. If you have a pyrometer, fire on medium to about 800° F.
- c. Turn kiln to high and fire until maturing temperatures of cone or corresponding reading on your pyrometer.

5. DECORATING FIRING

Follow the above directions in most cases. However, it will be necessary to fire with the door slightly open until the oils in your decorating medium have been burned away. This will usually occur when the kiln has attained 800° F. When the oils have burned off, close the door of your kiln and fire until the maturing point of your cone or corresponding reading of your pyrometer.

6. PORCELAIN FIRING - (High Temperature Models Only)

Follow the above directions in most cases. The time cycle to 2300° F. will necessarily be longer in order to obtain proper maturing of the ware.

All "Dyna-Kiln" high temperature models have been designed for longer and slower heating and cooling cycles for the proper vitrification of the porcelain ceramic constituents. Do not turn kiln off after maturing temperature has been reached. Due to the L & L switching arrangement you can lower the temperature gradually by turning switches to medium (assuming that all switches have been on high in order for ware to reach maturity) for about 1-1/2 hours. Then reduce heat further by turning switches to low for another 2 hour period. Kiln may then be turned off completely. The cooling cycle is just as important as the heating cycle in porcelain firing in order to produce a high quality of ware.

7. CARE OF KILN

Apply kiln wash, which is obtainable from the warehouse, to floor of kiln so that if glaze drips it may easily be removed. Apply a thin coat with a paint brush. If glaze drips on the floor, remove the drippings immediately after kiln cools down. Vacuum clean kiln occasionally to remove particles of foreign matter. Do not apply kiln wash to any other part of the kiln except the floor. If shelves are used, apply kiln wash to upper surface of each shelf only.

8. HEATING DATA - 3 Switches - 9 Heats

- | | | |
|----|---------------------------------------|-------------------|
| a. | TOP CIRCUIT - 3 Heats | COLOR OF ELEMENTS |
| | Low - Elements #1 and #2 on | no color |
| | Medium - Element #2 on | glowing |
| | High - Elements #1, #2 on | bright |
| b. | CENTER CIRCUIT - 3 Heats | COLOR OF ELEMENTS |
| | Low - Elements #3 and #4 on | no color |

Medium - Element #4 on glowing
High - Elements #3 and #4 on bright

- c. BOTTOM CIRCUIT - 3 Heats COLOR OF ELEMENTS
Low - Elements #5 and #6 on No color
Medium - Element #6 on glowing
High - Elements #5 and #6 on bright

See wiring diagram for element designation and electrical hookup.

- d. All the above models have nine (9) heat controls. For very tall pieces where the load is not heavy, hot spots at the top of the kiln may be avoided by firing the bottom switch on high, the center switch on medium and the top switch on medium or low, depending on the temperature gradient. Other firing problems that may arise will require other methods of switching, i.e., from low to medium to high in different sections of the kiln; but if you bear in mind that the top switch controls the elements at the top of the kiln, the center switch controls the elements at the center of the kiln and the bottom switch controls the elements at the bottom of the kiln, you will be able to regulate the heating and cooling cycles throughout your kiln.

9. SWITCHING ARRANGEMENT

The L & L switching arrangement makes it possible to control temperature differences very closely no matter what the load conditions may be. In general the lower heats are used to slow down the rate of heat rise in degrees per hour. This method of lower heat rise is useful for bisque firing and also for starting a heat cycle for china firing on fine vitrified ware to prevent heat shock. The more heats available in a kiln, the greater the degree of heat distribution available.

10. AIR DRAFTS

Always plug peepholes with a post to prevent cold air from surrounding your cone plaque and giving you an erroneous maturing point. Your cone should be back away from the peephole. When a pyrometer has been ordered, your kiln will have the two thermocouple holes drilled through the firebrick. Plug the hole, through which the thermocouple has NOT been inserted, with the special 3/8" dia. ceramic plug sent for that purpose.

11. TERMS AND CONTROLS

- a. Timers are available for the purpose of controlling the rate of power input to the furnace during the heating up or cooling down period, by alternately opening and closing circuit relays at rated time intervals. This power input control allows the operator to regulate the rate of temperature rise during the different heats (low, medium or high) at his/her convenience.
- b. Controls are available for the purpose of either controlling the temperature by holding it constant at the control point after it has been set or to automatically shut off the furnace after the control point has been reached in order to prevent overfiring or underfiring.



A 15 cm ruler is represented above. The distance from point A to point B is 4.7 cm (preferred) or 47 mm.

CONE TEMPERATURE CHART Temperature equivalents when fired rapidly at approximately 150°C (300°F) per hour	
Cone 022 — 605°C (1121°F)	Cone 05 — 1040°C (1904°F)
Cone 021 — 615°C (1139°F)	Cone 04 — 1050°C (1940°F)
Cone 020 — 650°C (1202°F)	Cone 03 — 1115°C (2039°F)
Cone 019 — 660°C (1220°F)	Cone 02 — 1125°C (2057°F)
Cone 018 — 720°C (1328°F)	Cone 01 — 1145°C (2093°F)
Cone 017 — 770°C (1418°F)	Cone 1 — 1160°C (2120°F)
Cone 016 — 795°C (1463°F)	Cone 2 — 1165°C (2129°F)
Cone 015 — 805°C (1481°F)	Cone 3 — 1170°C (2138°F)
Cone 014 — 830°C (1526°F)	Cone 4 — 1175°C (2174°F)
Cone 013 — 860°C (1580°F)	Cone 5 — 1205°C (2201°F)
Cone 012 — 875°C (1607°F)	Cone 6 — 1230°C (2246°F)
Cone 011 — 895°C (1643°F)	Cone 7 — 1250°C (2282°F)
Cone 010 — 905°C (1661°F)	Cone 8 — 1260°C (2300°F)
Cone 09 — 930°C (1706°F)	Cone 9 — 1285°C (2345°F)
Cone 08 — 950°C (1742°F)	Cone 10 — 1305°C (2381°F)
Cone 07 — 990°C (1814°F)	Cone 11 — 1325°C (2417°F)
Cone 06 — 1015°C (1859°F)	Cone 12 — 1335°C (2435°F)

RESOURCES

INSTRUCTIONAL MATERIALS CENTER

AP - Art Prints
F - 16 mm Films
FS - Filmstrips
K - Kits
L - Loops
M - Models
MM - Multi-Media

BIBLIOGRAPHY

ART

- 218

FS
 709.4 Ancient Egypt, old and middle kingdoms Bailey (European art)

FS
 709.4 Ancient Egypt, the empire Bailey (European art)

F
 43 The Ancient Orient: the Far East

F
 148 Animules

S
 720.9 Architectural forms: origin and use Educational Dimensions Corporation 1973 20 slides, 1 guide

SFS
 760 Art and craft of printmaking Educational Resources, Inc. 1970
 5 filmstrips, 5 cassette tapes, 1 guide, 9 dittos

F
 157 Art from scrap

SFS
 709.3 Art in Ancient Lands Jam Handy 1969 4 filmstrips, 4 records

FS
 759.5 Art in early Renaissance Italy Encyclopaedia Britannica Films 1959
 (National Gallery of Art)

FS
 759.4 Art in 19th century France Encyclopaedia Britannica Films 1959
 (National Gallery of Art)

FS
 708.13 Art in the United States EBF (National Gallery of Art)

FS
 709 Artists and Artisans Eye Gate 1953

FS
 759.2 Art of England Encyclopaedia Britannica Films 1959 (National Gallery of Art)

FS
 759.92 Art of low countries Encyclopaedia Britannica Films 1959
 (National Gallery of Art)

FS
 759.4 Art of Royal France Encyclopaedia Britannica Films 1959 (National Gallery of Art)

FS
 759.6 Art of Spain Encyclopaedia Britannica Films 1959 (National Gallery of Art)

FS
759.5 Art of the high Renaissance Encyclopaedia Britannica Films 1959
(National Gallery of Art)

F
530 Art of the middle ages

FS
759.3 Art of the Northern Renaissance Encyclopaedia Britannica Films 1959
(National Gallery of Art)

FS
759.5 Art of the Northern Italian Renaissance Encyclopaedia Britannica Films
1959 (National Gallery of Art)

F
532 Art portraying a changing world - Gothic to Early Renaissance

AP
759 Art prints, set I Barton and Cotton 8 art prints, 8 guides, 1 folder
and chart

AP
759 Art prints, set II Barton and Cotton 8 art prints, 8 guides, 1 folder
and chart

AP
759 Art prints, set III Barton and Cotton 8 art prints, 8 guides, 1 folder
and chart

F
384 Art: what is it? why is it?

FS
751 The artist's language: line and linear construction Visual Publications
1 guide (art appreciation)

FS
752 The artist's language: movement and colour Visual Publications
1 guide (art appreciation)

FS
751 The artist's language: space, volume and tone Visual Publications
1 guide (art appreciation)

FS
751.4 The artist's mediums Visual Publications 1 guide (art appreciation)

SFS
709.52 Arts and crafts of Japan Encore Visual Education 1972 1 filmstrip,
1 cassette tape, 1 guide

F
102 As we are (handicapped children) Phoenix films 1974

SFS
331.79 Careers in photography Educational Dimensions Corporation 1968
1 filmstrip, 1 cassette tape, 1 guide

SFS
331.76 Careers in set design Educational Dimensions Corporation 1972
2 filmstrips, 2 cassetts tapes, 1 guide

SFS
331.76 Careers in television Educational Dimensions Corporation 1968
1 filmstrip, 1 cassette tape, 1 guide

FS
726.6 Cathedrals Curriculum 1951

F
667 Cutlin and the Indiana McGraw-Hill 1968

F
249 Celery stalks at midnight

FS
709 Cezanne Eye Gate 1953

FS
700 Ceramic art EbF (arts and crafts)

L
739.27 Charcoal casting Hester Associates
(Super)

F
394 Chartres cathedral

S
759 The Chinese past: 6000 years of Art and Culture

T
755 Christmas story in art Washington Tapes 10 art prints, 1 guide
(National Gallery of Art)

F
1376 Circus BFA Educational Media 1961

F
906 Clay

L
738.14 Clay: coil method Hester Associates (art processes)
(Super)

FS
700 Clay figures IFC (introducing art techniques - group I)

FS
730 Clay modeling Centron Corporation 1952 (primary grade art series)

FS
 731.42 Clay modeling Curriculum Films 1951

F
 905 Clay (origin of the species)

FS
 730 Clay pottery IFC (introducing art techniques - group I)

L
 738.14 Clay: pinch method Hester Associates (art processes)
 (Super)

L
 731.42 Clay sculpture Hester Associates (art processes)
 (Super)

L
 738.14 Clay: slab method Hester Associates (art processes)
 (Super)

FS
 371.33 Cold mounting with rubber cement
 (color)

S
 371.33 "Cold lift" transparencies with heat laminating film
 (color)

FS
 700 Collage SVE (art activities for primary grades)

S
 745.59 Collage art Universal Color Slide Company 20 slides

S
 730 Collection of Egyptian, Greek and Roman sculpture at the Louvre
 Universal Color Slide Company 30 slides

Rec
 781 Color: color in music, color in art Keyboard Junior

L
 709.5 Colors in the dark ICF
 (regular)

FS
 744 Compasses and bow instruments McGraw-Hill 1957 (mechanical drawing)

Rec
 781 Composition: Composition in music, composition in art Keyboard Junior

F
 1401 Composition in painting

S
 738 Contemporary American ceramics 255 slides, 8 boxes

S
760 Contemporary American prints 197 slides, 6 boxes

SFS
709.2 Contemporary artists at work Harcourt, Brace, Jovanovich 1975
2 filmstrips, 2 cassette tapes, 1 guide

S
700.92 Contemporary black painters and sculptors Educational Dimensions
Corporation 1971 20 slides, 1 guide

FS
753 The content of art Visual Publications (art appreciation)

L
745.7 Crayon: etching Hester and Associates (art processes)
(Super)

FS
700 Creative collages IFC (introducing art techniques - group I)

SFS
771 Creative photography - camera series Arizona State University
6 filmstrips, 6 cassette tapes, 1 guide

SFS
771 Creative photography - darkroom series Arizona State University
5 filmstrips, 5 cassette tapes, 1 guide

F
252 Cubism

FS
709.4 Cubism and affiliated movements Bailey (European art)

FS
738 Cutting and pasting Centron Corporation 1952 (primary grade
art series #1)

L
745.53 Cutting leather Hester and Associates (creative leather)
(Super)

FS
709.4 Dada and surrealism Bailey (European art)

FS
709 Daumier and his prints Eye Gate 1953

F
267 Design

SFS
745.4 Design is a dandelion Bailey Film Associates 1968 6 filmstrips,
1 record, 1 guide

FS
707 Development of the figure concept International (understanding children's
art expression)

FS					
707	Development of the space concept	International	(understanding children's art expression)		
FS					
707	Development levels in children's art expression	International	(understanding children's art expression)		
FS					
744	Developments	McGraw-Hill	1957	(mechanical drawing, set III)	
FS					
744	Dimensioning, part 1-2	McGraw-Hill	1960	(mechanical drawing, set IV)	
SFS					
371.33	Dry mounting	Scott	1 filmstrip, 1 record, 1 guide		
FS					
371.33	Dry mounting with permanent tissue and cloth backing				
FS					
708.13	Dutch renaissance	IFC	(fine art in the National Gallery)		
S					
738	Early American pottery and poreclain (and) early American crafts	Photo Lab., Incorporated	96 slides, 2 guides, 1 circular tray		
S					
746	Early American textiles	Photo Lab., Incorporated	50 slides, 1 guide, 1 circular tray		
S					
736.4	Early American wood carving	Photo Lab., Incorporated	50 slides, 1 guide, 1 circular tray		
S					
759.5	Early Italian renaissance art	SVE	1969	50 slides, 1 record, 1 guide, 1 slide drum	
K					
371.33	Educational Media Kit #4, 35mm filmstrips	McGraw-Hill	1968	1 filmstrip, 8 slides, 35 mm filmstrips, 1 guide	
K					
371.33	Educational Media Kit #6, tape and disc recordings	McGraw-Hill	1968	1 tape, 15 slides, 1 guide	
K					
371.33	Educational Media Kit #8, 8mm motion pictures	McGraw-Hill	1968	1 8mm cartridge film, 11 slides, 1 guide	
F					
1069	The egg				
FS					
708.13	18th and early 19th centuries	IFC	(fine art in the National Gallery)		

S
759.1 18th-19th century (American) Universal Color Slide Company 62 slides

S
759.2 18th-19th century (English) Universal Color Slide Company 4 slides

S
759.4 18th-19th century (French) Universal Color Slide Company 29 slides

S
759.3 18th-19th century (German) Universal Color Slide Company 1 slide

S
759.5 18th-19th century (Italian) Universal Color Slide Company 2 slides

S
759.6 18th-19th century (Spanish) Universal Color Slide Company 5 slides

S
738.14 Electric kiln operation by Rick Culbertson 1974 40 slides, 1 cassette
tape, 1 circular tray

MM
778.5 Elements of film

SFS
741.62 Evolution of a graphic concept Westwood Studios 1977

FS
700 Experimenting in sculpture EBF (classroom art for the middle grades)

F
259 Exploring in paint

FS
709.4 Expressionism Bailey (European art)

SFS
920 Famous artists at work WASP 4 filmstrips, 4 records, 1 guide

S
759.4 Fauve Universal Color Slide Company 33 slides

FS
709.4 Fauvism and early expressionism Bailey (European art)

F
912 Fiddle-De-Dee

L
743.44 Figure drawing: contour Hester and Associates (figure drawing)
(Super)

L
743.4 Figure drawing: gesture Hester and Associates (figure drawing)
(Super)

L
743.47 Figure drawing: muscular considerations Hester and Associates
(Super) (figure drawing)

L
743.44 Figure drawing: planal reference Hester and Associates (figure
(Super) drawing)

L
743.4 Figure drawing: shading Hester and Associates (figure drawing)
(Super)

L
743.46 Figure drawing: skeletal considerations Hester and Associates
(Super) (figure drawing)

T
757 Figure painting Washington Tapes 10 art prints, 1 guide
(National Gallery of Art)

L
739.27 Filing Hester and Associates
(Super)

S
791.43 Film: a reflection of American values, part 1 and part 2 (Center
(sound) for the Humanities) 160 slides, 2 cassette tapes, 2 records,
2 guides

F
823 Filmmaking techniques Camera AIMS Instructional Media Services 1973

FS
750 Fingerpainting IFC (introducing art techniques - group I)

L
739.27 Finishing and polishing Hester and Associates (jewelry)
(Super)

S
759.94 Flemish renaissance art SVE 1969 50 slides, 1 record, 1 guide,
(sound) 1 drum

F
613 Florentine sculpture

FS
720 Four great churches Life

FS
744 Freehand lettering McGraw-Hill 1957 (mechanical drawing)

T
759.44 French painting Washington tapes 10 art prints, 1 guide (National
Gallery of Art)

FS
709.4 French painting 17th and 18th centuries Bailey (European art)

F	262	Fun with color		
SFS	761	Gail E. Haley: Linoleum and Woodcut illustration.	Westor Woods, 1978	
T	754	Genre and still life	Washington Tapes 10 art prints, 1 guide (National Gallery of Art)	
FS	709.04	Georges Rouault	Life (modern art)	
FS	750	Giotto's life of Christ	Life	
FS	700	Glass and Mosaic art	EBF (arts and crafts)	
S	723.5	Gothic architecture in France	Universal Color Slide Company 44 slides	
S	759.6	Goya	Universal Color Slide Company 32 slides	
SFS	709	Great works of art explained, set I	Warren Schloat 1969 6 filmstrips	
S	733	Greek art	Universal Color Slide Company 11 slides	
FS	709	Greek art and Artists	Eye Gate 1953	
K	707	Guidelines for learning through art, series I	Barton-Cotton 300 prints, 1 teacher's packet and other material aid	
K	707	Guidelines for learning through art, series II	Barton-Cotton 300 prints, 1 teacher's packet and other material aid	
K	707	Guidelines for learning through art, series III	Barton-Cotton 300 prints, 1 teacher's packet and other material aid	
K	707	Guidelines for learning through art, series IV	Barton-Cotton 300 prints, 1 teacher's packet and other material aid	
K	707	Guidelines for learning through art, series V	Barton-Cotton 300 prints, 1 teacher's packet and other material aid	
K	707	Guidelines for learning through art, series VI	Barton-Cotton 300 prints, 1 teacher's packet and other material aid	

K
707 Guidelines for learning through art, series VII Barton-Cotton 300 prints,
1 teacher's packet and other material aid

K
707 Guidelines for learning through art, series VIII Barton-Cotton 300 prints,
1 teacher's packet and other material aid

FS
791.5 Hand puppets IPC (introducing art techniques - group I)

FS
700 Hand puppets SVE (art activities for primary grades)

F
692 The Hangman Contemporary Films 1964

F
1221 The handy-dandy do-it-yourself animation film

F
1223 The handy-dandy do-it-yourself editing film

F
1222 The handy-dandy do-it-yourself filmmaking film

FS
371.33 Heat laminating with dry mount press, thermal copier, roll lamination

FS
709.04 Henri Matisse - part I Life (modern art)

FS
709.04 Henri Matisse - part II Life (modern art)

SFS
701.1 Hidden landscapes Hester and Associates 1974 1 filmstrip, 1 cassette
tape, 1 guide (our natural environment)

S
759.94 High Renaissance (Flemish): Bosch, Bruegel, St. Catherine, Christus,
Patiner, Bouts Universal Color Slide Company 32 slides

S
759.5 High Renaissance (Florentine): DaVinci, Botticelli Universal Color
Slide Company 32 slides

S
759.3 High Renaissance (German): Cranach, Durer, Holbein Universal Color
Slide Company 32 slides

L
709.5 Hittite sun, part I ICF
(Regular)

L
709.5 Hittite sun, part II ICF
(Regular)

FS
 745.59 Holiday decorations Filmstrip-of-the-month club 1965 1 guide

FS
 728 Houses

FS
 728 Houses of Long Ago

SFS
 738 How to do: the creative potter Educational Dimensions Corporation 1970
 1 filmstrip, 1 cassette tape, 1 guide

SFS
 746.1 How to do: the creative weaver Educational Dimensions Corporation 1973
 1 filmstrip, 1 cassette tape, 1 guide

FS
 371.3 How to keep your bulletin board alive Teaching Aids Laboratory, Bureau
 of Educational Research 1957

FS
 371.3 How to make and use the felt board Teaching Aids Laboratory, Bureau of
 Educational Research 1956

FS
 753 Idealism: religious, mythological and historical subjects Visual
 Publications (art appreciation)

TR
 152.1 Identifying color Scott Education Division 1971 (primary concepts
 series) 20 transparencies, 13 cards, 1 guide

FS
 709.4 Impressionism Bailey (European art)

REC
 780.9 Impressionism: Impressionism in music, Impressionism in art Keyboard
 Junior

FS
 371.33 Improving the use of the chalkboard Teaching Aids Laboratory, Bureau of
 Educational Research 1956

SFS
 701.1 In a junkyard Hester and Associates 1974 (our man-made environment)

FS
 744 Intersections McGraw-Hill 1957 (mechanical drawing)

L
 738.12 Introduction to clay Hester and Associates (art processes)
 (Super)

FS
 744 Isometric drawing McGraw-Hill 1957 (mechanical drawing)

FS
 708.13 Italian Renaissance IPC (fine art in the National Gallery)

FS
 700 Ivory carving EBF (arts and crafts)

FS
 709 Japanese and Chinese Art Eye Gate 1953

L
 739.51 Jewelry techniques I: copper wire Hester and Associates (art processes)
 (Super)

L
 739.51 Jewelry techniques II: sheet copper Hester and Associates (art processes)
 (Super)

SFS
 701.8 Junior museum series: painting, sculpture, ceramics, printmaking, weaving, mosaics Educational Dimensions Corporation 1972 6 filmstrips, 6 cassette tapes, 1 guide

SFS
 745 Junior museum series: ceramics, mosaics, painting, printmaking, sculpture, weaving Educational Dimensions 1972

SFS
 371.33 Laminating Scott 1 filmstrip, 1 record, 1 guide (basic educational graphics)

T
 758.1 Landscape painting Washington Tapes 10 art prints, 1 guide
 (National Gallery of Art)

FS
 708.13 Late 19th and early 20th centuries IPC (fine art in the National Gallery)

TR
 745.53 Leatherworking 3M 12 transparencies (industrial arts #7)

SFS
 701.1 Leaves and trees Hester and Associates 1973 (our natural environment)
 1 filmstrip, 1 cassette tape, 1 guide

F
 151 Leonardo DaVinci (giant of the Renaissance)

FS
 709 Leonardo DaVinci Eye Gate 1953

FS
 750 Let's look at a painting EBF (contemporary American painting)

L
 745.6 Lettering Hester and Associates (art processes)
 (Super)

L
745.61 Lettering with guides Hester and Associates (educational graphics)
(Super)

REC
781 Line: Line in music; line in art Keyboard Junior

T
750 Looking at painting Washington Tapes 10 art prints, 1 guide
(National Gallery of Art)

T
750 Looking at painting Washington Tapes 10 art prints, 1 guide
(National Gallery of Art)

REC
780.9 Machine age: machine-age music, machine-age art Keyboard Junior

SPS
746.4 Macrame Hester and Associates 1 filmstrip, 1 cassette tape

F
665 The magic of wood

L
739.27 Making a ring Hester and Associates (jewelry)
(Super)

FS
700 Making and using stencils EBF (classroom art for the middle grades)

FS
700 Making marionettes and puppets EBF (classroom art for the middle grades)

FS
760 Masters of the Japanese print - part I International

FS
760 Masters of the Japanese print - part II International

FS
760 Masters of the Japanese print - part III International

FS
760 Masters of the Japanese print - part IV International

SPS
709.7 Masterworks of Mexican art Bailey 6 filmstrips, 6 records

SPS
701.1 Media Images Hester and Associates 1973 1 filmstrip, 1 cassette
tape, 1 guide (seeing our environment)

F
1112 The Medieval Mind (architecture) Encyclopedia Britannica Company 1969

SPS
920 Meet the artist Miller-Broody 1968 6 filmstrip, 6 records, 6 guides

FS
 700 Metalwork art EBF (arts and crafts)

F
 783 Mexican ceramics

F
 734 Michelangelo

FS
 709 Michelangelo Eye Gate 1953

FS
 709.03 Michelangelo: the Sistine Chapel Life

REC
 Modern American: American jazz, modern American art Keyboard Junior

S
 750.9 Modern art Universal Color Slide Company 27 slides

F
 175 A Modern Identity Alemann Films 1971

FS
 750 Modernism EBF (contemporary American painting)

F
 911 Moonbird Storyboard, Inc. 1959

FS
 700 Mosaics SVE (art activities for primary grades)

FS
 738 Mosaics for all - #1 International

FS
 738 Mosaics for all - #2 International

FS
 738 Mosaics for all - #3 International

FS
 704.94 Mother and child in modern art Clairol 1966

S
 759.4 Nabis Universal Color Slide Company 2 slides

S
 730 Near Eastern art: Greece Universal Color Slide Company 1 slide

S
 759.1 19th century art (American school: Stuart, Trumbull, Eakins, Durand, Cole, Currier and Ives, Sargent, Feininger, Lawrence Universal Color Slide Company 32 slides

S
759.4 19th century (French impressionist) Universal Color Slide Company
101 slides

F
153 Non-objective art

FS
371.33 The opaque projector Teaching Aids Laboratory 1960

FS
744 Orthographic drawing, part 1-2 McGraw-Hill 1960 (mechanical drawing)

F
1533 Paint

F
368 Painting and drawing with expression

S
750.92 The painting of Romare Bearden Educational Dimensions Corporation 1971
20 slides, 1 guide

Y
615 Paintings in the White House: a close-up

L
731.4 Paper mache Hester and Associates (art processes)
(Super)

FS
738 Paper mosaics IFC (introducing art techniques - group I)

SFS
701.1 Patterns and shapes Hester and Associates 1974 (seeing our environ-
ment) 1 filmstrip, 1 cassette tape, 1 guide

FS
079.04 Paul Gauguin Life (modern art)

F
439 Perception: Structure or Flow ACI Film, Inc. 1973

SFS
153.7 Perception - the world around you: birds Educational Dimensions
Corporation 1969 2 filmstrips, 2 cassette tapes, 1 guide

SFS
153.7 Perception - the world around you: the city Educational Dimensions
Corporation 1970 2 filmstrips, 2 cassette tapes, 1 guide

SFS
153.7 Perception - the world around you: the sea Educational Dimensions
Corporation 1972 2 filmstrips, 2 cassette tapes, 1 guide

SFS
153.7 Perception - the world around you: the seasons Educational Dimensions
Corporation 1970 2 filmstrips, 2 cassette tapes, 1 guide

SFS	Photographic copying	Arizona State University	1 filmstrip, 1 cassette tape, 1 guide
FS	Picasso	Bailey	(European art)
709.4	Pierre Auguste Renoir	Life	(modern art)
SFS	Planning for audiovisual presentations	Arizona State University	1 filmstrip, 1 cassette tape, 1 guide
371.335	Planning the bulletin board	BFA 1966	(bulletin boards and display)
FS	Portrait painting	Washington Tapes	10 art prints, 1 guide
371.33		(National Gallery of Art)	
T	Portraits of children in the National Gallery of Art, Washington, D.C.		
757	12 prints, 1 text	(Portfolio #3)	
AP	Post-impressionism	Universal Color Slide Company	95 slides
704.94	Post-impressionists: Cezanne, Toulouse-Lautree	Universal Color Slide Company	32 slides
S	Poster making	Hester and Associates	(art processes)
759.4	Potato printing	SVE	(art activities for middle grades)
S	Print making	SVE	(art activities for primary grades)
759.4	Print processes I: gadget prints	Hester and Associates	(art processes)
L	Print processes II: relief and brayer printing	Hester and Associates	(art processes)
741.67	Projected design	SVE	(art activities for middle grades)
(Super)	Puppetry	Hester and Associates	(art processes)

F
313 Purple turtle

FS
709 Raphael Eye Gate 1953

FS
750 Realism EBF (contemporary American painting)

FS
754 Realism: genre and still life Visual Publications (art appreciation)

FS
754 Realism: man's environment Visual Publications (art appreciation)

FS
757 Realism: portraiture Visual Publications (art appreciation)

FS
755 Religious art combined with realism Visual Publications (art appreciation)

FS
755 Religious art: symbolic Visual Publications (art appreciation)

FS
92 Rembrandt EBF (artists of Holland)

F
174 Rembrandt: painter of man

S
759.5 Renaissance (Feraressi and Siena) Universal Color Slide Company 2 slides

S
759.3 Renaissance (Flemish and German) Universal Color Slide Company 16 slides

F
150 The Renaissance (its beginning in Italy)

S
759.5 Renaissance (Venetian and Florentine) Universal Color Slide Company
48 slides

FS
700 Resist techniques SVE (art activities for primary grades)

L
709.5 Roman mosaics in Anatolia ICF
(Regular)

FS
750 Romanticism EBF (contemporary American painting)

REC
780.9 Romanticism: romanticism in music, romanticism in art Keyboard Junior

SFS
701.1 Rooftops, steeples and chimneys Hester and Associates 1973 1 filmstrip,
1 cassette tape, 1 guide (our man-made environment)

SFS
731.2 Rope sculpture Hester and Associates 1974 1 filmstrip, 1 cassette
tape, 1 guide

L
731.54 Sand casting Hester and Associates (art processes)
(Super)

L
739.27 Sawing and piercing Hester and Associates (jewelry)
(Super)

FS
744 Scales McGraw-Hill 1957 (mechanical drawing)

S
730 Sculpture Universal Color Slide Company 24 slides

L
736.98 Sculpturing in paper Hester and Associates (art processes)
(Super)

L
736.9 Sculpturing in plaster: vermiculite Hester and Associates (art processes)
(Super)

F
126 Sea adventures of Sandy and the snail

FS
744 Sectional views McGraw-Hill 1961 (mechanical drawing)

SFS
770 Seeing ... through a lens ACI Films, Inc. 1973

S
759.94 17th century (Dutch and Flemish) Universal Color Slide Company 53 slides

FS
709.4 17th century Dutch landscape painting Bailey (European art)

S
759.4 17th century (French) Universal Color Slide Company 5 slides

S
759.5 17th century (Italian) Universal Color Slide Company 8 slides

S
759.6 17th century (Spanish) Universal Color Slide Company 12 slides

SFS
701.1 Signs and symbols Hester and Associates 1973 1 filmstrip, 1 cassette
tape, 1 guide (our man-made environment)

K
701 Shape

K
701 Shape and patterns

L
738.14 Simple bisque firing Hester and Associates (art processes)
(Super)

F
154 Simple ceramics

L
745.53 Simple lacing techniques Hester and Associates (creative leather)
(Super)

L
745.61 Simple lettering techniques Hester and Associates (educational
(Super) graphics)

S
735.29 Small environments 1972 45 slides

SFS
701.1 Snow, sea and sand Hester and Associates 1974 1 filmstrip, 1
cassette tape, 1 guide (our natural environment)

SFS
702 So you don't have any ideas? Encore 1972 4 filmstrips, 4 cassette
tapes, 1 guide

L
739.27 Soldering I: flat surfaces Hester and Associates (jewelry)
(Super)

L
739.27 Soldering II: joints Hester and Associates (jewelry)
(Super)

L
739.27 Soldering III: multiple joints Hester and Associates (jewelry)
(Super)

F
81 Something special Oak Creek Films Pro. 1977

S
759.7 Soviet art Universal Color Slide Company 31 slides

T
759.46 Spanish painting Washington Tapes 10 art prints, 1 guide
(National Gallery of Art)

F
732 The spirit of Rome Encyclopedia Britannica Educational Company 1966

S
748 Stained glass windows Universal Color Slide Company 32 slides

L
746.4 Stitchery I: cardboard and screen Hester and Associates (art processes)
(Super)

L
746.44 Stitchery II: applique Hester and Associates (art processes)
(Super)

FS
745.92 The story of flowers, part I Colorado Flower Growers Association 1963

FS
745.92 The story of flowers, part II Colorado Flower Growers Association 1964

F
908 The string bean Contemporary Films 1964

L
745.53 The swivel knife Hester and Associates (creative leather)
(Super)

SFS
745.5 Teaching the crafts: an in-service course Educational Dimensions
Corporation 1972 1 filmstrip, 1 cassette tape, 1 guide

F
155 Techniques of paper sculpture

FS
700 Textile art EBF (arts and crafts)

FS
371.33 Thermo-fax transparencies

FS
709.4 Toulouse Lautrec Bailey (European art)

S
745.592 Toys and the story of Pinch Photo Lab 50 slides, 1 guide, 1 circular
tray

SFS
700 Traditional Handcrafts Today Imperial Film Company 1973

F
42 Treasurers of Abu Simbel (Treasures of the Nile)

F
614 Treasures of the Uffizi

F
534 Twentieth century art-a break with tradition

S
759.4 20th century (French Fauve): Derain, Matisse, Roualt, Vlaminck
Universal Color Slide Company 32 slides

S
759.6 20th century modern: Dali, Braque, De Chirico Universal Color Slide
Company 32 slides

MM
700 Twentieth century music and art Keyboard Junior 2 filmstrips, 3 records,
8 study prints, 1 guide

REC
780.9 Twentieth century: Stravinsky: Picasso Keyboard Junior

SFS
704.94 Understanding African art Educational Dimensions Corporation 1970
1 filmstrip, 1 cassette tape, 1 guide

SFS
704.94 Understanding contemporary Afro-American art Educational Dimensions
Corporation 1971 2 filmstrips, 2 cassette tapes, 1 guide

SFS
738 Understanding the crafts: pottery Educational Dimensions Corporation
1970 1 filmstrip, 1 cassette tape, 1 guide

SFS
746.1 Understanding the crafts: weaving Educational Dimensions Corporation
1970 1 filmstrip, 1 cassette tape, 1 guide

F
1215 Using and caring for art material

FS
700 Using transparent materials SVE (art activities for middle grades)

F
329 Vanishing heritage Alemann Films 1971

FS
709.4 Van Gogh Bailey (European art)

FS
92 Vincent Van Gogh EBF (artists of Holland)

FS
709.04 Vincent Van Gogh Life (modern art)

SFS
750 Watching artist at work Imperial Film Company, Inc. 1972

L
751.42 Watercolor: brush manipulations Hester and Associates (painting)
(Super)

L
 751.42 Watercolor: paper preparation Hester and Associates (painting)
 (Super)

L
 751.42 Watercolor: sponge manipulations Hester and Associates (painting)
 (Super)

L
 751.42 Watercolor: the wash Hester and Associates (painting)
 (Super)

L
 751.42 Watercolor: values Hester and Associates (painting)
 (Super)

L
 751.42 Watercolor: wet-into-wet Hester and Associates (painting)
 (Super)

FS
 728 We build new houses

FS
 700 We make designs with needle and thread EBF (art in our classroom)

FS
 700 We make stick puppets EBF (art in our classroom)

FS
 700 We print designs and pictures EBF (art in our classroom)

FS
 700 We work with clay EBF (art in our classroom)

FS
 700 We work with paper and scissors EBF (art in our classroom)

FS
 700 We work with papier maché EBF (art in our classroom)

L
 746.41 Weaving I: simple loom Hester and Associates (art processes)
 (Super)

L
 746.41 Weaving II: waffle loom Hester and Associates (art processes)
 (Super)

L
 746.41 Weaving III: box loom Hester and Associates (art processes)
 (Super)

SFS
 701.1 What you see Hester and Associates 1974 1 filmstrip, 1 cassette
 tape, 1 guide (seeing our environment)

F
775 Why man creates

K
 Winnie the witch and the frightened ghost

L
739.27 Wire forming Hester and Associates (jewelry)
(Super)

F
1174 A wonderful construction

FS
700 Wood constructions SVE (art activities for primary grades)

L
731.55 Wood scrap sculpture Hester and Associates (art processes)
(Super)

FS
700 Working with paints EBF (classroom art for the middle grades)

FS
700 Working with paper EBF (classroom art for the middle grades)

FS
700 Working with wax crayons EBF (classroom art for the middle grades)

FS
371.33 WRICO Lettering and seal dry mounting

SPS
331.76 Writing careers in advertising Educational Dimensions Corporation
 1968 1 filmstrip, 1 cassette tape, 1 guide

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ITV - PRIMARY ART
Lessons 1 through 30

15 minute lessons

<u>TOPIC</u>	<u>ITV</u>	<u>LESSON</u>
Color	#1 Color All Around Us	color mixing with warm and cool colors Matisse, Monet, Kirkland
Line	#2 Follow a Line	design with line direction, movement materials and tools Klee, Mondrian, Pollack
Shape	#3 Shapes	geometric, organic Miro, Mondrian, Davis, Magritte
Professional Artists	#4 Meeting Artists	type of professional artists/crafts persons different media used, weaving, pottery, sculpture, painting
Paint	#5 Paint	color mixing, tools and techniques properties of paint, creative expression with paint
Music	#6 Paint to Music	expressing impressions music gives using design elements
Ocean	#7 Deep Down	elements of design relating to underwater world
Insects	#8 Bugs, Bees and Butterflies	elements of design relating to insects
Paper	#9 Paper	paper as a medium Matisse Mexican folk art, Polish Japanese
Hats	#10 Hats	hats portrayed in art Matisse, Beare, Van Gough, Luk, Perain
Fibers	#11 Cloth, Yarn and Stitches	stitchery as medium, uses of in history in different parts of world
	#12 What Do You See?	view point Degas, Renoir, Whistler, Sheeler
Design in Motion	#13 Art in Motion	space, light, shadow mobile, stabile Calder

Natural/Man-made Forms	#14 Let's Really Look	aesthetics, natural/man-made ob- jects, changes in forms Rousseau, deStael, McDonald, Wright, O'Keefe
Design	#15 Finding Design	natural vs. man-made, art history design elements, design principles
Crayon	#16 Crayon	design elements, design principles
Texture	#17 Touch and Feel	texture - man-made vs. natural art history, collage simulated vs. real
Collage	#18 Odds and Ends	3-D, collage, construction, assemblage, sculpture, line, texture, positive and negative
Printmaking	#19 Printmaking	variety of printing techniques and tools, repetition
Designers	#20 Designers	types of designers-architect, artists and industrial designers functions and aesthetics of good designs
Architecture	#21 House of Dreams	types of houses and imaginative houses, houses related to their environment, literature
Circus Impressions	#22 Come to the Circus	art history, elements of art, principles of art
Portraits	#23 Portraits	art history-individual styles; portraiture-profiles, self-por- traits; variety of materials and techniques
Puppets	#24 Puppets	art history, types of puppets, various materials in construction and various uses
Masks	#25 Changing Faces	art history, types of masks various materials in construction various uses
Art Exhibitions	#26 Collections	purposes and operation of museum relationship of children's col- lection to a museum collection
Imagination	#27 Fantasy	art history, fantasy as related to literature and art
Clay	#28 From the Earth	art history, functional vs non- functional, types of clay, deco- ration, kiln operation

Animals as Art
Subjects

#29 Animals

same animal portrayed differently
Hicks, ubuffet, Stubb, Monet,
Renoir, Bomnard, Klee, Conant

Individuality
in Art

#30 Make it Your
Way

individual differences in
materials, media, cultures, and
time periods

ENOCH PRATT FREE LIBRARY
State Library Resource Center
Audio-Visual Department

NATIONAL GALLERY OF ART SLIDE PROGRAMS

List of 2x2-inch 35mm color slides available for borrowing from the Pratt Library through a special extended loan from the National Gallery of Art, Washington, D.C.

- AFRICAN ART** 77 slides audio tape cassette (86 min.)
Discusses works of African art in terms of their ritual usage and regional or tribal characteristics. Based on an exhibition held at the National Gallery in 1970.
- AMERICAN TEXTILES** 60 slides audio tape cassette
Reviews textile production in America from 1700 to 1900 with illustrations from the Index of American Design.
- THE ARTIST'S EYE: PICTORIAL COMPOSITION** 75 slides audio tape cassette (41 min.)
Basic elements of composition are defined and examined. Paintings from the Byzantine period to the modern twentieth century are used to show important changes in pictorial organization.
- THE ARTIST'S HAND: FIVE TECHNIQUES OF PAINTING** 51 slides audio tape cassette (31 min.)
Explains and demonstrates the methods and materials used in painting from the Renaissance to modern times.
- BACKGROUNDS OF MODERN PAINTING IN FRANCE** 40 slides audio tape cassette
A brief review of Rococo, Neoclassic, and Romantic styles in French painting precedes an analysis of Impressionism and Postimpressionism.
- THE CHINESE PAST: 6000 YEARS OF ART AND CULTURE** 48 slides audio tape cassette
Slides representing objects from the Neolithic period through the Yuan dynasty, as seen in the exhibition, "Archaeological Finds of the People's Republic of China," illustrate the development of Chinese cultural history.
- COLOR AND LIGHT IN PAINTING** 50 slides audio tape cassette (26 min.)
Explains the basic terms used in the theories of color. Illustrates various use of color and light in the paintings of Rembrandt, Goya, Renoir, Monet, Picasso, and other major artists.
- FAMOUS MEN AND WOMEN IN PORTRAITS** 50 slides audio tape cassette (46 min.)
Traces the development of portraiture in Western art. The Medici, Sforza, and Malatesta families, Louis XIV, Voltaire, Napoleon, George Washington, John Adams, and Abraham Lincoln are among the well-known figures studied.
- THE FAR NORTH: 2000 YEARS OF AMERICAN ESKIMO AND INDIAN ART** 48 slides audio tape cassette
Illustrates the art and ways of life of three major Alaskan ethnic groups-- the Alaskan Eskimo and the Athabaskan and Tlingit Indians -- with objects used in National Gallery special exhibitions.
- HENRI MATISSE: PAPER CUT-OUTS** 48 slides audio tape cassette
Shows the development of the artist's work in this medium with examples shown in the National Gallery exhibition.

IMPRESSIONISM

76 slides audio tape cassette (37 min.)

Program written by William C. Seitz, noted art historian, shows how Impressionism differed from mid-nineteenth-century realism and how Postimpressionism grew out of the Impressionist movement.

INTRODUCTION TO UNDERSTANDING ART

40 slides audio tape cassette (40 min.)

Examples of paintings, sculpture, ceramics, and tapestry from various periods in history are discussed. Information about the types of materials and processes used by artists provides the basis for an appreciation of art.

MORRIS LOUIS: MAJOR THEMES AND VARIATIONS

24 slides audio tape cassette

Paintings of the American artist illustrate a discussion of his life and work by E. A. Carean, Jr., Paul Richards, and Diane Upright Headley.

PAINTING IN GEORGIAN ENGLAND

60 slides audio tape cassette (55 min.)

The life and culture of the Georgian period in England (1714-1830) is illustrated with paintings from the collection of the Paul Mellons.

PAINTINGS OF THE GREAT SPANISH MASTERS 50 slides audio tape cassette (42 min.)

The major trends in Spanish painting from the era of Ferdinand V and Queen Isabella to the twentieth century is discussed and illustrated with paintings by El Greco, Velasquez, Murillo, Goya, Picasso, and Dali. Notes the Italian and Flemish influence on the development of Spanish painting. Cassette and text in English and Spanish.

PHYSICS AND PAINTING

32 slides audio tape cassette (31 min.)

Paintings from the Middle Ages to the present are used to show the parallels between science and art. Shows how artists have treated concept of volume, weight, space, motion, and light at different moments in history.

700 YEARS OF ART

60 slides audio tape cassette (40 min.)

Paintings from the collections of the National Gallery of Art provide a survey of major periods of art from the Middle Ages to the twentieth century.

SURVEY OF AMERICAN PAINTING

40 slides audio tape cassette (28 min.)

Paintings by major American artists show the development of American painting from the Colonial period to the early twentieth century. Emphasizes the work of Gilbert Stuart, Benjamin West, Winslow Homer, and Mary Cassatt.

VENETIAN PAINTING FROM THE NATIONAL GALLERY OF ART

32 slides audio tape cassette

Works by masters such as Giovanni Bellini, Giorgione, Titian, Veronese, Tiepolo, and Canaletto, illustrate a discussion of the development of Venetian painting from the late fourteenth century through the eighteenth century.

CULTURAL RESOURCES LISTING/ART
FIELD TRIPS

Frederick County

<u>Trip</u>	<u>Contact</u>	<u>Phone</u>	<u>Grade Level</u>
Historical Society of Frederick County Rose Hill Manor Children's Museum	Hunt Hendrickson, Jr. Judith Proffitt 24 East Church Street Frederick, Maryland 21701	301-694-7274	Elementary
Weinberg Center for the Arts theatre - dance-music The center operates a year-round schedule of professional and amateur live entertainment.	James A. Sensesbaugh Fran Lehmann 20 West Patrick Street	301-694-8595 or 662-2044	Elementary Junior High High School

Carroll County

Carroll County Farm Museum The museum offers visitors guided tours of the grounds, nature trails and crafts workshops which include tinmithing, quilting, weaving, spin- ning, blacksmithing, chair caning and broommaking.	Cindy Hofferberth 500 South Center Street Westminster, Maryland 21157	301-848-7775	Elementary
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Washington County

Washington County Historical Society Museum of Fine Arts Washington County Museum of Fine Arts offers exhibitions, films, lectures, children's programs and guided tours by appointment.	H. Paul Kotun P. O. Box 423 City Park Hagerstown, Maryland 21740	301-739-5727	Elementary
Hagerstown Junior College The college offers a Cultural Series during the academic year, with programs including theater arts, musical performances, dance, lectures, and art exhibits.	Lisa Palmer Wilson 751 Robinwood Drive Hagerstown, Maryland 21740	301-790-2800	Elementary

All events are free and open to the public. Annually, the college sponsors an Arts Festival, with events focused on children's activities.

Baltimore County

Blackbird Theatre
Blackbird Theatre is a mask and puppet theatre. Performances are primarily outdoor pageants, parades and street theatre. The theatre also offers workshops in mask construction, movement with the masks and puppetry.

Barry Sullivan
217 North Charles Street
Baltimore, Maryland

301-547-2486
and 336-6972

Elementary

Washington D.C.

Capital Children's Museum
Capital Children's Museum is a "hands-on" museum with exhibits integrating arts, sciences, technology and the humanities.
50¢ per child; \$1.50 per adult

800 3rd and H Streets, N.E.
20002

202-544-2244

Elementary

The National Gallery of Art
All school tours must be arranged in cooperation with the education department of the National Gallery of Art. Special topic tours include such titles as: Mythology, Peoples and Places, Christmas, and color in painting.

6th Street and Constitution
Avenue, N.W. 20565

202-737-4215
ext. 272

3 - 12

The Smithsonian
The following arts related field trips can be found in detail in the booklet entitled "Let's go to the Smithsonian" (learning opportunities for schools) 1981-1982.

Anacostia Neighborhood Museum
Chesapeake Bay Center for Environmental Studies

Nirshhorn Museum and Sculpture Garden
Museum of African Art
National Air and Space Museum
National Museum of American Art
The Renwick Gallery

Daughters of the American Revolution
Museum (American decorative arts)
Special subject tours can be arranged
in advance to focus on particular art
forms or periods of American history.

1776 D Street, N.W. 20006

202-628-1776

1 - 12

State and Federal Programs

Maryland State Arts Council

A. Performing Arts Component

1. Many different programs - theater, mine, opera, music (vocal, instrument, folk), dance (ballet, modern, folk, and ethnic), (up to 4 presentations per school year)

2. Listing available each September

3. Fee - Varies

Range in price from \$100 to \$600, one-third of total cost paid by Arts Council

B. Artists - in - Residence

1. Professional artists and craftsmen

- a. Residency for 20 or more days (up to a full semester)

- b. Work part of time with students and teachers, remaining time develop their own project in the school

- c. Students and teachers observe stages in creation and development of an art work as well as actively participate in the creation of another work of art

- d. Available are painters, sculptors, graphic artists, printmakers, potters, photographers, and textile and fiber artist

- e. All grades

Museum Trip Guidelines

I. Pre-trip activities

- A. Provide students with information related to the works of art they will see, from your own research, museum literature, or visuals provided by the museum.
- B. If you have very specific learning objectives, inform your students and the museum staff.
- C. Discuss the purposes of an art museum: to collect, preserve, and display original works of art, and to educate the public so they can enjoy the works.
- D. Find out from the education department at the museum, the roles of various staff members in performing. Museum functions, e.g. curators, a registrar, security guards, director, etc.
- E. Use name and school tags.
- F. Discuss museum manners prior to the trip.

II. On site activities

- A. Allow for individual exploration in addition to a group tour.
- B. Demonstrate how a visitor uses a museum: ask questions, participate and follow directions.

III. Follow-up

- A. Discuss museum experiences and review major points.
- B. Experiment with a technique that was seen.
- C. Inform museum of student responses.

Local List of Art Resources Available For Loan
(Please use this area to list your requirements.)

Local List of Citizens Who Will Show or Demonstrate
(Please use this area to list your people.)

BIBLIOGRAPHY

CERAMIC

Ball & Loveos. MAKING POTTERY
WITHOUT A WHEEL. Reinhold

Barford. CLAY IN THE CLASSROOM.
Davis

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CLAY-PINCHES POTTERY AND THE COLOR
OF CLAY. Simon & Schuster

Birks. ART OF THE MODERN POTTER.
Van Nostrand/Reinhold

Boyne (edited by). THE PENLAND
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Counts. POTTERY WORKSHOP.
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Van Nostrand/Reinhold

Evans. ART POTTERY OF THE UNITED
STATES. Scribners

Fournier. ILLUSTRATED DICTIONARY
OF PRATICAL POTTERY. Van Nostrand/
Reinhold

Fraser. GLAZES FOR THE CRAFT POTTER.
Watson-Guptill

Hartung. EXPLORING CLAY.
Van Nostrand/Reinhold

Leach. A POTTER'S BOOK.
Transatlantic Arts

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Van Nostrand/Reinhold

Nelson, CERAMICS, A POTTER'S HAND-
BOOK. Holt, Rinehart & Winston

Nigrosh. CLAYWORK FORM & IDEA IN
CERAMIC DESIGN. Davis

Olsen. THE KILN BOOK.
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Chilton

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Chilton

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Van Nostrand/Reinhold

Riegger. RAKU.
Van Nostrand/Reinhold

Rothenberg. THE COMPLETE BOOK OF
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Sanders. GLAZES FOR SPECIAL EFFECTS.
Watson-Guptill

Supensky. CERAMIC ART IN THE SCHOOL
PROGRAM. Davis

Tyler & Hirsch. RAKU.
Watson-Guptill

Wildenhain. POTTERY: FORM & EXPRESSION.
Reinhold

8
738.14 Electric Kiln Operation
by Rick Culbertson 1974
40 slides, 1 cassette tape,
1 circular tray

COMMERCIAL ART

Angel. ART OF CALLIGRAPHY: A
PRACTICAL GUIDE. Scribner

Ballinger. LETTERING ART IN
MODERN USE. Van Nostrand

Ballinger. SIGN, SYMBOL & FORM.
Van Nostrand

Berling. ART ALPHABETS &
LETTERING. Berling

Biegeleisen. DESIGN & PRINT YOUR
OWN POSTERS. Watson-Guptill

Boucher. 20,000 YEARS OF FASHION.
Hacker

Cartoonist Guild. ART IN CARTOONING:
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Davis

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Hoff. ART OF CARTOONING.
Stravon

Horn. CARTOONING.
Davis

Horn. POSTERS.
Davis

Horn. VISUAL COMMUNICATION.
Davis

Laliberte & Mogelon. THE BOOK OF
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Mann. LETTERING & LETTERING DISPLAY.
Van Nostrand

Placito & Tubin. BRIGHT BULLETIN
BOARD. Denison

Randall & Haines. BULLETIN BOARDS
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Rondthaler. ALPHABET THE SAURUS.
Van Nostrand

Welling. DRAWING WITH MARKERS.
Creative

Wotzkow. ART OF HAND LETTERING: IT'S
MASTERY & PRACTICE. Dover

CRAFTS

Airey, et al. NEW IDEAS IN
CARD & PAPER CRAFT.
Davis Publications

Allard. RUG MAKING TECHNIQUES
& DESIGNS. Davis Publications

Anderson. CREATIVE EXPLORATION
IN CRAFTS. Creative Hands

Anderson. KILN-FIRED GLASS.
Davis Publications

Appel. SAND ART.
Creative Hands Bookshop

Appel. SAND ART.
Crown Publishers

Bacon. ART OF WALL STENCILING.
Funk & Wagnall

Ballarian. FABRIC COLLAGE.
Creative Hands Bookshop

Barnsley. CRAFTS IN PLASTIC
FORM. Davis Publications

Belfer. DESIGNING IN BATIK &
TIE DYE. Davis Publications

Belfer. DESIGNING IN STITCHING
& APPLIQUE. Davis Publications

Bernstein. STAINED GLASS CRAFT.
Davis Publications

Berthier. ART OF KNOTS.
Creative Hands Bookshop

Bodor. RUBBING & TEXTURES.
Davis Publications

Bowman. TOOTHPICK SCULPTURE &
ICE CREAM STICK ART.
Creative Hands Bookshop

Boyles. BARGELLO-AN EXPLOSION IN
COLOR. Davis Publications

Brotherton. RUSH & LEAF CRAFT.
Creative Hands Bookshop

Cary. USEFUL BASKETS.
Creative Hands Bookshop

Cauro. STRINGCRAFT.
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Chiate & DeMay. CREATIVE GOLD & SILVER-
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Dogill. BEADWORK TECHNIQUE OF STRINGING,
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Eassay. IN PRAISE OF HANDS.
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Elyse & Sommer. CREATING WITH DRIFTWOOD
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Enthoven. STITCHES OF CREATIVE
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Epple. SOMETHING FROM NOTHING CRAFTS.
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Fraser. DECORATIVE TOLE PAINTING.
Crown Publishers

Gardner. DOUGH CREATIONS.
Creative Hands Bookshop

Gibbs. BATIK UNLIMITED.
Davis Publications

Girard. COLOR & COMPOSITION,
A GUIDE FOR ARTISTS.
Davis Publications

Goodman. ART FROM SHELLS.
Crown Publishers

Grae. NATURE'S COLORS-DYES.
FROM PLANTS. Davis Publications

Greenhower. MAKING MINIATURE
TOYS AND DOLLS
Creative Hands Bookshop

Griswold. THE NEW HANDICRAFT:
PROCESS AND PROJECTS.
Van Nostrand/Reinhold

Hart. NATURAL BASKETRY (paper).
Creative Hands Bookshop

Harvey. CRAFTS OF MEXICO.
Davis Publications

Harvey. MACRAME: THE ART
OF CREATIVE KNOTTING.
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Harvey. TECHNIQUES OF BASKETRY.
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BASIC METHODS & MATERIALS.
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Isenberg. HOW TO WORK IN STAINED
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Kaykendall. ART & DESIGN IN PAPER MACRE.
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Marshall. POILCRAFT.
Creative Hands Bookshop

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